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ZEMPLINSKY'S DER ZWERG HAS BERLIN PREMIERE

Kleiber Returns from South America—Huberman Has Real Triumph—A New String Quartet—American Artists Score

BERLIN.—We have now heard, for the first time, Alexander Zemlinsky's one-act opera, *Der Zwerg* (The Dwarf) given at the Municipal Opera. It is a work of striking qualities, written in masterly style, full of fine details. Nevertheless, the total effect of the opera was weak, chiefly owing to an unsuitable libretto. The story of the ugly and concealed dwarf, who is favored for sheer amusement, by the cruel, beloved princess, and who dies when he becomes conscious of his ugliness and of the fact that he has only been a toy—this story (first written by Oscar Wilde) is certainly a very interesting study of a psychologically abnormal case, but it is unfit for opera on account of the lack of interesting action and effective contrasts.

The performance, conducted by Fritz Zweig, was carefully prepared. Lotte Schöne (the Princess) and Karl Aagaard Oestvig (Dwarf) distinguished themselves in the principal parts.

Zemlinsky's opera was followed by a new ballet: *Der letzte Faun* (The Last Faun), music by C. R. Maude, a composer hitherto altogether unknown. Nor will he be better known in the future, for his music shows the hand of a helpless, old-fashioned amateur. It is a mystery, how this absolutely worthless and tedious ballet could ever have been accepted for performance.

A GREAT ELEKTRA

Erich Kleiber has returned from a triumphantly successful tour in South America. His return has awakened the State Opera from its somewhat oppressive inactivity, his first act being to revive Richard Strauss' *Elektra*, with a new cast. This performance was worthy of the highest praise. Three singers of exceptional abilities shared the honor of the evening. Barbara Kemp, this year in splendid form, sang *Elektra* with altogether admirable art, in a most impressive, even grandiose manner.

Margarethe Arndt-Ober's *Klytemnestra* is a striking personification of the perfidious queen, and Mme. Ljungberg sang *Chrysothemis* with a splendid, youthful voice. Kleiber interpreted the complicated score with a rare insight into its psychology, its architecture, its suggestive colors. Never have I heard an *Elektra* performance of similar power and fascination. Accordingly the public was aroused to enthusiastic outbursts of applause. This memorable night proved convincingly that *Elektra* signifies the summit of musical drama since 1900.

AN INTERESTING NOVELTY

The symphony concerts of the State Orchestra have also been resumed by Kleiber, and have brought one novelty, Karol Rathaus' *Four Dance Pieces*. Rathaus, a young Schreker pupil, is of course modern in his tendencies. His bold pieces were not at all welcome to the conservative public of these concerts, but nevertheless they deserve appreciation for their wealth of color, interesting contrapuntal art, and interesting "atmosphere."

HUBERMAN AND KREISLER

As to Huberman's own concert it may suffice to state that the Philharmonic was completely sold out, that Huberman was in best form and that he played enchantingly. Kreisler, at his recital, accompanied by Michael Raucheisen, played with all his usual charm. The principal number was the Mendelssohn concerto, played—alas!—without orchestra.

THE GUARNERI SPRING QUARTET

The Guarneri String Quartet (being the former Roth Quartet with a new leader, the Russian violinist, Karpilowsky) has announced a series of eight concerts. Three of these have already been given and have shown, that this quartet in its new composition is even more efficient than formerly. I heard Beethoven's op. 131, played with unusual clearness, beauty of tone and that peculiar spiritual elevation of feeling demanded by the last Beethoven. Cornelia Rider-Possart, the American pianist, is the permanent part-

ner of the Guarneri Quartet at the piano, and she has already given evident proof of her art as an ensemble player.

"Rococo" Music

Alice Ehlers, the best pupil of Wanda Landowska, and the best exponent of clavecin-playing in Germany, has founded the Society of the Friends of Old Music, and the programs offered to her public are always unusual, full of charming little pieces from former centuries. Her last program—Chamber Music in England about 1700—comprised compositions by Handel, Purcell, Eccles, Byrd, etc.

The International Society for Contemporary Music in-

pieces for string quartet and wound up their brilliantly played program with Hindemith's, effective third quartet.

MECHANICAL MUSIC

The Novembergruppe, now directed by H. H. Stuckenschmidt gave its members an interesting survey of modern (Continued on page 15)

TIEFLAND IN ENGLISH DELIGHTS CHICAGOANS

D'Albert's Opera Given First Performance in Windy City and First English Version to Be Presented Anywhere—A Notable Cast

CHICAGO.—It took eighteen years for Eugen d'Albert's opera, to the book by Rudolph Lothar, to reach our Auditorium, and it was the first time that the opera was performed anywhere in English. The English version of R. R. Klein was the one adopted by the Chicago Civic Opera Company. Since *Tiefland* has been reviewed often in the *MUSICAL COURIER* since its Berlin creation, the writer will content himself at this time with discussing the merits of the interpreters rather than of the production itself.

The Chicago Civic Opera Company has done well for the English language in operatic matters and every interpreter must be congratulated for having given special attention to enunciating the text. Heretofore, when operas were performed here in English, one had difficulty in following the text, most of the singers mincing their words. In *Tiefland*, however, no one had cause to criticize the enunciation of any participant and thus the evening was made doubly enjoyable.

Forrest Lamont as Pedro, the shepherd, rose to stardom. This American tenor, long a member of our company, came into his own in *Tiefland* as one of the greatest exponents of opera in English. His diction was impeccable, as he has learned the trick of articulating vowels as well as consonants. Thus, every word came forth distinctly. Vocally, too, Lamont came up to the mark and he won an overwhelming success. His acting was correct, and today Lamont may be regarded as one of the champions for those who believe that grand opera should be sung here in English.

Giacomo Rimini, an American by naturalization, speaks English well and he has spent many hours every day mastering the text. Thus, his *Sebastiano*, a very important role, left nothing to be desired in the matter of diction, and as vocally and histrionically he was highly satisfactory, he came in for a large share of the enjoyment of the evening. Alexander Kipnis, an artist of the first order, made a sterling characterization of Tomaso, and if his carriage was that of a man of ninety years of age, as demanded by the authors, his voice had the solidity of a Samson and the beauty of a Plançon. The gifted basso shared first honors with his colleagues. Antonio Nicolich surprised by the

(Continued on page 15)



RENEE LONGY MIQUELLE.

former director of the Longy School of Music in Boston, now head of the Solfège Department, Curtis Institute, Philadelphia. As a pianist Mme. Miquelle has appeared in New York, Syracuse, Albany, Buffalo, Boston and other cities, principally with Georges Miquelle, first cellist of the Detroit Symphony Orchestra, introducing many notable new works. She has been heard as soloist with the MacDowell Club and the People's Symphony Orchestra of Boston and is to appear with the Boston Symphony Orchestra this season, playing Bach's C minor concerto for two pianos with Jesus M. Sanroma. Mme. Miquelle is also widely known as the author of an admirable text book on the principles of musical theory.

vided the Kolisch Quartet from Vienna. These excellent artists are especially well prepared to deal with the intricate problems of modern music. They played a series of little pieces by Max Butting and Alban Berg's complicated but not entirely enjoyable quartet. They gave a well-nigh exhaustive rendering of Webern's queer, but fascinating little

ling characterization of Tomaso, and if his carriage was that of a man of ninety years of age, as demanded by the authors, his voice had the solidity of a Samson and the beauty of a Plançon. The gifted basso shared first honors with his colleagues. Antonio Nicolich surprised by the

POLICE STOP REPETITION OF BARTOK'S MARVELLOUS MANDARIN

Gruesome Libretto Responsible—A Notable Première—Duke Bluebeard's Castle Deepens Favorable Impression

COLOGNE.—A ten-minute uproar of hooting and whistling mingled with some applause followed the world première here of Béla Bartók's ballet, *The Marvellous Mandarin*. As a result of this, and because of the indecent content of the plot, the opera was forbidden after the first performance and withdrawn from the repertory.

It is an unusually gripping work both musically and dramatically. Preceded, as it was, by the same composer's one-act opera, *Duke Bluebeard's Castle*—which deepened its favorable impression of last year—there should have been no doubt in the minds of the audience about Bartók's deep sincerity and fine musicianship. The subsequent proceedings,

therefore, were nothing short of scandalous; especially as the composer was present.

A "STRONG" STORY

Undoubtedly the story of the ballet was responsible, in a great measure, for the demonstration. It is a coarse, gruesome tale of three tramps who induce a young woman to seduce men for the purpose of robbing them. The first two victims, who are gentlemen, on being found penniless are kicked out of the house. The third is a rich mandarin, whom the tramps first rob and then try to murder. To their

(Continued on page 30)

THE AMATEUR SPIRIT IN MUSIC

By César Saerchinger

In the sixteenth and seventeenth centuries, the historians tell us English music and musicians led the world. Even earlier than that, at the very dawn of polyphonic music, English masters were pioneers in Europe; indeed the very earliest piece of such music extant—the world's oldest part-song—emerged from the cell of an English monk.

Thus a great tradition was founded—the tradition of concerted music which culminated in the art of madrigal singing and the playing of contrapuntal music written for instruments. Soon it became the great national pastime of the cultured classes. In the seventeenth century no English gentleman's house was complete without its chest of viols or recorders, and no cultivated social gathering without its "consorts of sweet music." Men of quality were not ashamed to sing to the accompaniment of the lute, and composer-virtuosi like William Byrd travelled throughout the continent delighting the connoisseurs.

When the keyboard instruments became popular, ladies learned to play the virginals, the spinet and the harpsichord, just as in the nineteenth century they learned to play the piano, and music-making of that kind was an indispensable accomplishment. There was no talk then of England being a "land without music"; indeed it was a land of musical culture while some countries, now having the reputation of being musical, were still in a semi-barbaric state.

Sometime, somehow, this highly developed culture was lost. Somehow, for some reason—or a series of reasons—the English gentleman's love of music was turned into a love of sport. No nation has developed sport with such seriousness, thoroughness, fineness; none has "cultivated" it in so true a sense of the word. Sport became a national tradition and pride, just as music had been a tradition and a pride. It became the basic structure of a code of honor and of self-control, of a social culture such as no country has as yet achieved—a sort of second religion based on an innate love of justice, of order, of smooth and friction-less communication.

Sport has succeeded in a manner that music could never succeed; it has brought about individual and mass discipline resulting in a high degree of civic order, personal convenience, and dignity of behavior that are the ideal and sine qua non of every English gentleman today. But self-control has become in time self-repression; order and dignity a ritual which nothing must disturb. Music, once the spiritual comfort of the race, had, in an unfortunate wave of religious and moral tyranny, come to be abhorred as "frivolous," and piety, unrelieved by aesthetic joys, became the only valid solace of the race.

Gone were the madrigals, gone the consorts of viols and diverse instruments, gone the virginals and harpsichords of a happier time, just as the folksongs and folk dances were gone, their memory surviving only in games and in sport. Gone was the amateur spirit which was the backbone of musical England, and the long evenings spent in invoking the sweetest of the muses came to be spent in real frivolities—in games of cards and dominoes and dice. People's musical desires were satisfied outside the home; by professionals, in theaters and in church.*

By the time the storm was over and the "godless" continental pleasures had been reintroduced, England was quite as ready to accept foreign patronage, as it was ready to accept a foreign king. Opera and the showy forms of music had

*English church music, indeed, never suffered the eclipse of secular music, and no doubt held the germ of that choral supremacy which is the most hopeful sign in English musical life today.

never appealed to its people in an active sense, and the Italian operas, like the German orchestra, were enjoyed as exotics, as they have been ever since. The amateur spirit which could have supported the new classical music was dead.

What happened in the meantime on the continent? The Germans, the Italians and to some extent the French were developing a new art, a new style of music that was to blossom into the magnificent flower of the classical period, just at the time when England was under the shadow of the Civil War, when the great blight fell on English art. So, as the only one of the great western nations, England did not participate to any extent in the great classic period that was to be the foundation for the whole nineteenth century. In Austria and Germany the amateur spirit which was all but gone in England began to flourish as it never did before. Gentlemen of the aristocracy played string quartets, just as the English noblemen had played their consorts a hundred years before. Their partners were the composers of the classic period, the Stamitzes and Cannabichs, the Haydns and Mozarts, whom they patronized and commissioned to write their sonatas and quartets.

As time went on these princes and nobles, vying with each other, imitating the kings and reigning princes, established their private bands; the bandsmen became part of their communities, and the communities began to share more and more in the music of their lord. There was ample opportunity for the commoner to exercise himself in music—through the church and the town bands that had never been suppressed, even in the Protestant countries—and musical service to the prince or the lord of the estate was an incentive to proficiency. In the eighteenth and nineteenth centuries when the court bands and court theaters were open to the public, a goodly leaven of musical learning and appreciation was among the people, and from that grew the musical public of the present day. The bourgeois in turn became an amateur, a musically cultivated man, and the string quartets and sonatas played in the aristocratic homes of the eighteenth century resounded in the houses of the burghers in the next.

It is no wonder that, with such a background of musical culture, the European continent should develop its virtuosi in the nineteenth century and send them like conquerors through the world; no wonder that England should accept them as foreign sensations without making a great effort at imitation or competition. It had developed an inferiority complex in music that was to last to our own day.

In England the message of the nineteenth century musician fell upon fairly callous ears. The nobility and gentry had long turned from their viols to the gun and to the cricket bat. The Public Schools encouraged sport and neglected the arts; the industrial middle class, without traditions of its own, imitated the social ways of their "betters." The working classes, without the legacy of an artistic patronage from above, were left to work out their own musical salvation, which they did by way of the oratorio and the choir.

We have seen why England did not shine in the music of the eighteenth century. In the nineteenth century the art had taken a turn wholly alien to the English character. It had become emotional, dramatic, pathetic, sentimental and blatant by turns. Its "romantic" fervor, its preference for personal revelation and confession did not appeal to English restraint. But even English people became accustomed to the idiom, only by way of religion, and having found the way they grasped at its most sentimental ingredient, the sweet melodiousness of Mendelssohn. Through the Roman-

tic period, when England produced some of its finest poetry, it was musically only a consumer, not a producer. The sentimental influence of Mendelssohn, however, entered its church music and the subsidiary native product found ready takers among the new amateurs—the choral societies.

Shortly before the war the English "musical renaissance" set in. It was based primarily on a revival of folk song and folk dancing, which is all very well in its way. The fact that England has a rich store of folk songs was news to many of its people, who had settled down to thinking that singing was either impossible to an Englishman, or unworthy of him. And a new race of composers sprang up who utilized the idiom and spirit of English folk songs in charming but also limiting ways. An eminent critic has referred to them, not without point, as the "village pump school." Others turned to the tradition of the great Tudor composers—the writers of the very madrigals and consorts that were the joy of the English amateur of the earlier centuries. There is as much to be said for these composers as there is for the continental composers who, jumping backwards over the head of the nineteenth and eighteenth centuries, have sought a connection with the idioms of Handel and Bach. But what they lack, in both instances, is the foundation on which their prototypes built, namely the amateur spirit, the cultured background which furnished both a livelihood and a resonance.

Is it possible to revive that spirit, that aristocratic cultural background, on a democratic basis? For obviously we cannot—nor do we wish to—restrict music to a circle of the socially elect. The question is not as futile as it sounds; for to my mind the modern attempts to "democratize" music has signally failed. It has not been possible—except in one branch of music—to broaden the basis of musical appreciation without cheapening musical practice. We have commercialized the art; but we have hardly brought it nearer to the people in doing so.

Unfortunately the professional musician, and in particular the virtuoso, has aided and abetted this process of commercialization. He has learned only too willingly the lesson that it is more lucrative to "descend" to his uncultivated public than to raise it to his level. He has mastered the cant of his commercial exploiter that you must give the people what they "like" and gradually "educate" them up, on the principle that a taste for onions will give you a taste for artichokes. And so he plays, over and over again, his own gramophone records, like a parrot enchanted by his own voice.

It is true that by dint of this frequent repetition a greater number of people have come to "appreciate" the music of the virtuoso. They have listened to certain gramophone records so often that they really "know" the pieces which Mr. Kreisler and Mr. Elman play. But they are no more capable of grasping music in the larger and nobler forms than they were before. The circumference of the gramophone describes the area of their musical minds.

But we have gone a step further in finding consumers for the musical product. Now that the radio has arrived a great many well-meaning people tell us that the musical millennium is at hand. They take it for granted that all we needed was an up-to-date delivery system and that music, like tinned beef, would be universally consumed as soon as it could be delivered at your door.

Even granting that the quality of the commodity is all it should be (which it is not), are we able, without anything further, to turn it to account? Is it enough to turn on music, as you turn on your water tap, in order to derive spiritual nourishment? I submit that in music, as in any form of aesthetic enjoyment or edification, perfection is only one half, and receptivity the other, equally essential.

ROCHESTER OPERA COMPANY PRESENTS OPERA IN ENGLISH

ROCHESTER—The Rochester Opera Company completed its second week of opera in English in Kilbourn Hall before a capacity audience. The repertory for the week, with alternating programs, included *The Pirates of Penzance* and the *Prelude and Ballet* from Howard Hanson's *Forest Play* as one bill, and Cadman's *The Sunset Trail* and *Pagliacci* as the other. Dr. Hanson conducted all performances of his own ballet, which was written in 1920 as part of a forest play presented by the California State Redwood Association as a great out-of-doors pageant. Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, conducted two performances of *Pagliacci*, with Otto Luening and Herman Genhart holding the baton for performances of *The Pirates*. Emanuel Balaban conducted one performance of each of the three operas.

The Cadman work, an operatic cantata first performed in Denver in 1925, was dramatized for Rochester produc-

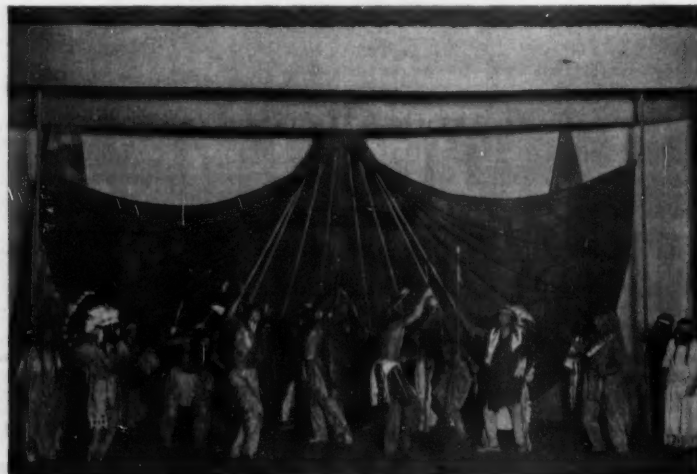
tion by Vladimir Rosing, under whose personal direction all of the operas were produced. It was received enthusiastically by the Rochester critics. The choreography of Dr. Hanson's ballet was the work of Thelma Biracree, premier danseuse of the Eastman Theater, who danced the principal character of the Faun.

Principals in *The Pirates of Penzance* included Cecile Sherman, Mary Silveira, George Fleming Houston, Philip Reep, Mark Daniels and Brownie Peebles; in *The Sunset Trail*, Helen Oelheim, Norval Berlos, Mr. Houston and Mr. Daniels; in *Pagliacci*, Charles Hedley, Ethel Codd, Richard Halliley, Allan Burt and Philip Reep.

The week was marked by a series of capacity audiences, which paid the performances the tribute of enthusiastic applause. The Rochester critics spoke of them, too, in terms of high praise. A. J. Warner of the Times Union saying, "With the memory of many performances of

Pagliacci confronting the reviewer's standards of comparison, the opinion is expressed herewith that last night's presentation at the hands of the Rochester Opera Company stands out not only as a triumph for the organization and its directors, but also as one of the most moving interpretations of Leoncavallo's popular work, both vocally and dramatically, yet encountered in my opera-going experience." Dr. Hanson's *Prelude and Ballet* came in also for most favorable notices. Said S. B. Sabin in the Democrat and Chronicle: "Dr. Hanson's prelude has character and is couched in musical language as plain as the imaginary picture it precedes. It is excellent scoring for orchestra; it has tunefulness to satisfy predilection for such element in music; it is as individual as is Hanson's later music and much simpler than some of this for the casual hearer."

The third week of the season will begin April 5. The repertory for this has not yet been announced. H. M. S.



THE ROCHESTER OPERA COMPANY IN NEW AMERICAN WORKS

In the second week of its season at Kilbourn Hall in Rochester, the Rochester Opera Company presented two double bills—the *Pirates of Penzance*, and *Prelude and Play* from Howard Hanson's *Forest Play*, for one, and *Pagliacci*, with Cadman's *The Sunset Trail* for the other. The photographs show (left) a scene from *The Forest Play* with Thelma Biracree as solo dancer (Dr. Hanson), who is director of the Eastman School conducted his own work) and (right) a scene from Cadman's *Sunset Trail* (Eugene Goossens conducted several performances and was in general charge of the music). The next new American work to be presented in Rochester will be John Beach's ballet, *The Phantom Satyr*.

LONDON HAS A GERMANO-SPANISH INVASION

Leading German Quartet Broadcasts Latest Atonal Creations—A Sensation on the Guitar—Many English Artists of Note

Your soul can no more derive nourishment from passively listening to an inanimate apparatus than your muscular system can derive strength from the electrical contraptions of a modern fat man's gymnasium. The very element of pleasure that the unprepared, passive listener gets from his mechanical purveyors—namely the sensual one induced by the beauty of sound as such—is impaired by impure transmission. To the aesthetic and emotional enjoyments derived from form, melodic, harmonic and polyphonic development, the passive listener is excluded by the very fact of his passivity.

The whole trouble lies in the fallacy that in music you can be a consumer without being, to some extent, a producer. The fact is that the most modest amateur, able to "negotiate" the four-hand arrangement of a symphony, is better prepared for the enjoyment and comprehension of the masterpieces of music than the most assiduous collector of gramophone records, the cleverest tuner-in who has no acquaintance with the materials of music themselves. And the number of the homes in which music, even in this modest form, is being made, is—thanks to your mechanical inventions—decreasing year by year.

The revival of the amateur spirit in music, then, is our only salvation. That is the real lesson taught by Arnold Dolmetsch, that remarkable craftsman, musician, historian and "amateur" of music in its truest sense. Arnold Dolmetsch and his wonderful family of young musicians at Haslemere have shown us how easy it is to learn music aside from that drudgery of "technique" which stands between the ordinary man and the instrument. A good ear, a love of music and a little patience—not more than it takes to learn a good game of bridge—will make an amateur capable of enjoying himself as our forefathers did with their viols, their recorders and their virginals.

There is no other way. We must begin with the children. The schools must help. As soon as we have learned that the purpose of education is not solely the preparation for the "struggle" of life but also for the enjoyment of it, we shall see to it that the language, the grammar, the syntax of music are learned. They are no more difficult, surely, than the grammar and syntax of Latin and Greek that used to be considered the essential "humanities" of our education. The greatest "humanity" of all—namely music—has been neglected in Anglo-Saxon countries until now.

Have they a right, considering this one fact alone—to feel abused when a German calls England the "land without music?" It is not that the English are one bit less musical than the Germans, Italians or Russians, but that they have deliberately suppressed the musicality that is in them.

The popularization of music must begin in the schools. But it is not enough to teach our children to sing—to learn the folksongs of their country. I have shown that musical understanding on the continent came—not merely from the folk songs of the people, but from the string quartets and the court bands of the aristocracy, that while growing up from below it also percolated down from above. We must replace that musical aristocracy, lost through Puritanism and through the exclusive love of sport and games, by the raising of a new race of amateurs.

Musical appreciation, as such, cannot be taught. Music can be taught. Let us see that it is done—in the schools, in the homes, let us try, in the new generation, to have string quartets in the place of auction bridge.

STRAUSS CONDUCTS

TRISTAN IN AMSTERDAM

First Performance of Arthur Bliss' Hymn to Apollo

AMSTERDAM.—The Concertgebouw Orchestra recently took about a week's vacation from its usual activities, and devoted itself to performing Tristan and Isolde under the direction of Richard Strauss, who was specially engaged for this important occasion. The singers were the best available and the performance, down to the finest detail, left nothing to be desired.

Strauss also conducted a concert which comprised Mozart's Jupiter Symphony, his own Till Eulenspiegel and Don Quixote. The cello solo in the last work was played by Marix Loevensohn, whose big, beautiful tone was heard to the best advantage and who did full justice to the score. Of course, there was an ovation for Strauss.

BLISS WORK MAKES GOOD IMPRESSION

At the following concert Montoux resumed the bâton and conducted the rarely heard Tragic Symphony of Schubert. The beauty of this work should ensure it more frequent hearings. We also heard the Hymn to Apollo by Arthur Bliss, performed for the first time anywhere. It is difficult to form an opinion about it after only one hearing, but so far as we could judge, it contains interesting thematic material, is modern in its orchestration and well worth closer acquaintance.

As a climax to an interesting afternoon, Bronislaw Huberman played the Brahms concerto, with such strength, poetry and passion that he took the audience by storm.

The following day we heard that other master of the violin, the incomparable Kreisler, whose recital in the big hall was crowded to the doors. He swept his audience to the highest pitch of enthusiasm. K. S.

\$1,000.00 Voice Prize for Unknowns

The National Opera Club of America is conducting a nation-wide contest for young American trained singers in conjunction with the National Federation of Music Clubs, with money awards and an open door to an operatic career under the most propitious auspices. A notable jury of distinguished musicians will decide the contests, and every American trained woman singer from twenty to thirty-two years may compete.

A prize of \$1,000.00 will be awarded the final victor, an audition at the Metropolitan Opera House, an appearance with the San Carlo Opera Company, and launching upon the stage without retainer fee; in addition, the Federation voice prize of \$500.00 may be won by the same contestant.

Kathryn Meisle and Devora Nadworney, well known in musical circles, have been recent voice winners. Katherine Wade Smith, the violin winner of last spring, has had seventy-five engagements for this season.

Contests will be held first by state, then by district, the final national contest being held in April, 1927. Full particulars may be had upon request to Mrs. E. H. Cahill, chairman of Contest Committee, 839 West End Avenue, New York City.

LONDON.—The first half of the season thus far might strike the casual observer as a sort of Teutonic invasion, for the names on the billboards have, aside from the native element, been predominantly German. We have had song recitals by Elena Gerhardt, Lotte Lehmann and Elisabeth Schumann, piano and chamber music by Artur Schnabel, Adolf Busch and Rudolf Serkin, and the Amar-Hindemith Quartet; we have heard Bruno Walter and Richard Strauss conduct, to be followed by Herman Abendroth and Gustav Brecher. Then we've had a great quartet series by the Léner Quartet, of Central European origin, and the "celebrity" of the day has been Erika Morini, hailing from Vienna. The war is many years behind us, to be sure, but it is gratifying, nevertheless, that there is not the slightest dissatisfaction with this state of things.

Morini, by the way, is making a really first-rank place for herself among the virtuosos of this generation. Her extraordinary violin mastery, combined with a luscious tone and a natural emotional capacity make even her purely violinistic exhibition in Albert Hall a pleasure. Her musical ambitions are obviously not yet killed by success, for she played the Kreutzer sonata in a smaller hall, and in a manner that called forth the respect of musicians.

Adolf Busch, leading German violinist, too, is on the way to making a "position" for himself here. Like Schnabel, he does it without concessions to his audience, giving only sonata recitals, with programs ascetic and austere. Together with Rudolf Serkin, a young pianist of similar ideals, he gave one concert wholly devoted to Bach, another consisting of Beethoven, Schubert and Reger. Their ensemble is not only perfect; it reveals a sympathy and a sense of mutual exploration that cannot fail to arouse the response of intelligent audiences. And one is constantly being surprised how intelligent a London audience can be.

GERMAN ATONALITY

The first visit of the Amar-Hindemith Quartet gave London a taste of the continental modernist atmosphere long familiar to the patrons of post-war International festivals. A mere handful of cognoscenti came to the hall to listen to them; but a million-odd were sitting at their radio sets trying the paradox of "tuning in" to atonality. Philipp Jarnach's string quartet, op. 16, and Hindemith's op. 22, were the novelties (for England). The former is more profound and therefore more difficult to understand, the latter, despite the dissonant idiom, full of rhythmic liveliness, and pictorially suggestive "color." Oriental street cries seemed to alternate with glimpses of a vast and ominous desert. It is Hindemith at his cleverest if not at his best, but—I should like to hear the Jarnach again.

Between the two we heard the second of the two Reger string trios, op. 71, a lovely Schubertian effusion which eloquently belies Reger's reputation of being a mere pundit. Why are some composers always judged by their worst works, and others by their best?

Of the three German song recitals, Elena Gerhardt is still regarded as the classic interpreter of the Lied, though she was not exactly at her happiest this time. Elisabeth Schumann, by dint of her fresh and birdlike voice, her cheerful temperament and genuine musicality has taken English hearts by storm, without however stirring them to their depths. Lotte Lehmann, though accompanied by Bruno Walter, could do no more than exhibit a very beautiful voice, which she does to far greater advantage in opera. She chose the most sentimental examples of Schumann, Franz and Mendelssohn and sentimentalized them still further, sometimes beyond the bounds of good taste.

FROM SPAIN

The German invasion has been followed by a Spanish one, smaller in proportion, but none the less interesting. First came Fernandez Arbos, the conductor of the Madrid Philharmonic, who conducted the third Royal Philharmonic concert with Casals as soloist. Next Casals himself conducted a concert of the London Symphony. Then we had the great Spanish sensation of the moment—Andrés Segovia, phenomenal guitarist, while Guilhermina Suggs, Spanish-Portuguese cellist, has already been mentioned in the first instalment of this letter.

The most important item of Arbos' program was the orchestral arrangement of Albeniz's Iberia suite made by Arbos himself after the composer's death, in accordance with the latter's wish. The orchestral suite, which is surely a welcome addition to modern orchestral literature, consists of five movements out of the twelve written for piano. It is genuinely unmistakably Spanish music, of great beauty of sound, fascinating rhythms and a gorgeous variety of colors, which suggested by the impressionistic piano score, are realized with great skill in the orchestration.

This work scored the great success of the evening. Ravel's Alborado del Gracioso was also new to the orchestra and might have been better played, and Respighi's Fountains of Rome and Stravinsky's Firebird rounded out a colorful and highly spiced menu of exotica. Señor Arbos, a sensitive and highly competent musician, did the best that could be done with this exacting program and the inadequate rehearsals allowed by the Royal Philharmonic.

CASALS AS A CONDUCTOR

Casals, great cellist, is unfortunately not—or not yet—a great conductor. Had he picked a Spanish program, or a program of novelties, that fact might have been less apparent, but he chose the sacred three B's of German music and demonstrated that good intentions are not enough. The C minor symphony of Brahms, despite all the honest excitement evidently going on inside the conductor, became the dulllest and thinnest of musical lugubriousness. The big line was constantly lost by a preoccupation with details. Tempi were always either too fast or too slow. The slow movement, especially, often approached the ludicrous in its utter futility. Yet somehow his own enthusiasm infected those who, unhandicapped by traditions, were anxious to take the will for the deed, and he was greeted with applause worthy of a Toscanini!

LO! THE LOVELY GUITAR

The next Spanish sensation was in the nature of a revelation. Andrés Segovia, undisputed master of the guitar, whose fame has preceded him by years, has at last shown himself to London in the flesh. He is an amazing

person who plays Bach fugues on his guitar, and who if need be can be a whole orchestra to himself. The "suite" of Bach pieces which he played here (some of which were known to us in settings for clavier or violin alone) were according to Segovia, originally written for the lute, and are therefore not transcriptions. Played with such virtuosity they often sound better on the guitar (double-stopping!) than on the violin, and nearly everything, including the "agrémens," comes off. Segovia even does a faint trill, though that is where the limitations of the instrument are felt.

Most seductive, however, are the Spanish pieces that Segovia plays—some of the eighteenth century, some recent and dedicated to him. All the magic of a perfumed Spanish night seems to vibrate in the softly sonorous strummings and the piquant rhythms of dexterously plucked melodies, the languorous glissandi, and the profuse variety of "color" that emanate from these strings. A dance and an étude by Tarrega, a sonatina by Torroba, and a Fan-danguillo by Turina were the most appealing of these fragrant exotics, and next to them—strange to record—the pieces of Granados and Albeniz sounded slightly banal. Segovia had the great success which he deserved, and one predicts that before long his fame will straddle the Atlantic.

MYRA HESS AND IRENE SCHARER

Hardly less important than the offerings of foreign artists were the appearances of many of the British artists. We have once again heard Myra Hess, playing the Beethoven G major concerto in a program of "light" orchestral music under Sir Henry Wood. We've heard a delightful recital by Irene Scharer, in which she introduced three Chinese pieces by a composer new to this country, Abram Chasins; and we've had the double pleasure of hearing these two charming artists together, in a recital for two pianos.

The pieces by Chasins demonstrate the sensitive impressionist who is no doubt capable of bigger things. However, if anything is out of date today, it is tone-painting in the French manner. The most impressive thing on Miss Scharer's program was the G minor sonata of Schumann, which suits her romantic temperament and for which she has the necessary technical equipment. In the two-piano recital the Mozart D minor sonata and Schumann's Andante and Variations gave the greatest pleasure.

The most ambitious program, however, was that of Katherine Goodson, well known in America, who played three big sonatas, Beethoven's opus 111, Brahms' F minor and Chopin's B flat minor to an appreciative audience. Still another English pianist, Marie Novello, played the Grieg and Tchaikowsky concertos in one concert under Bruno Walter's baton. The soloist at the last Children's Symphony concert was Harriet Cohen, who played the first movement from the Mozart A major concerto in a manner that made everybody wish to hear the rest. Why a classical work should be torn in half is beyond me.

HAROLD SAMUEL PLAYS BEETHOVEN

In the field of chamber music, too, the "home talent" has distinguished itself. Harold Samuel, admired as the great English champion of Bach, demonstrated his versatility in a sonata recital with Adila Fachiri, violinist, in which Beethoven (sonata in A major) and Schubert played an important part. The interesting novelty at this concert was the D flat sonata of Leos Janacek, the composer of Jenůfa.

Two complete concerts devoted to sonatas by British composers were played by Grace Thynne, violinist, and Rose Keen. Two of the sonatas, and certainly the most beautiful, were by Frederick Delius, two others by John Ireland. Nicholas Gatty and Edmund Rubbra, a new name among composers, contributed one each, demonstrating that there is as vigorous a creative activity in England as ever.

A new ensemble, the Pirani Trio, has made its appearance, and created an excellent impression at its first recital, which included the first London performance of Pizzetti's trio in A major; also the C minor Phantasy Trio of Frank Bridge. The Brahms trio, opus 87, which opened the program, was played with splendid virility, technical finish and fine musical perception.

English vocalists, too, have been active to some purpose. Mark Raphael, certainly one of the most ambitious and promising of them all, sang Schumann's Dichterliebe with his usual intelligence and considerable power of expression. John Goss, another intelligent baritone, devoted an entire program to Brahms, and Eric Marshall lent his beautiful voice to a rather too miscellaneous program, which included songs of Edward MacDowell.

TUDOR DAVIES AND HORACE STEVENS SING

One of the recent concerts of the Albert Hall orchestra under Sir Landon Ronald has been enhanced by the fine singing of the Welsh tenor, Tudor Davies, whose chief activity at present is absorbed by the British National Opera Company. Another of these concerts, which crowd the Palladium every Sunday, had the collaboration of that fine heroic baritone, Horace Stevens, who sang Wotan's Farewell and other Wagner excerpts with all the beauty of his sonorous baritone. Both Davies and Stevens are to be heard in America before long.

If one considers that most of these concerts have been fairly well patronized, that they represent only a part of total number, and that at the same time the Gilbert and Sullivan operas and the Diaghileff Ballet have been drawing capacity houses, one realizes that the outlook might easily be worse.

THE BERNERS-SITWELL BALLET

The ballet, by the way, has produced a novelty, a ballet written by Sacheverell Sitwell and composed by Lord Berners. It is the story of two intrepid explorers—a journalist and a British tar, who go on a voyage of discovery into the fairy world—with complications dictated by a mock Victorian imagination. Berners' music is melodious, and the composer effectually hides his ultra-modern claws.

In the realm of choral music there have been fine performances of Bach's B minor Mass by the Philharmonic Choir under C. Kennedy Scott, the Verdi Requiem under Dr. Malcolm Sargent (Royal Choral Society) and Handel's Acis and Galatea by the Harold Brook Choir. At St. Margaret's, Westminster, the Bach Cantata Club has performed three of Bach's lesser known cantatas in worthy style. CÉSAR SAERCHINGER.

LIVERPOOL CHURCH CHOIR FESTIVAL HELD IN UNFINISHED CATHEDRAL

Florence Austral's Reappearance Arouses Much Interest

LIVERPOOL.—The outstanding events during the past month have been the Annual Church Choir Festival and the Philharmonic concerts. The festival was held in the new cathedral and a large choir, comprised of representatives from the principal churches of the diocese, sang Wesley's The Wilderness, Gustav Holst's rather ponderous arrangement of Old Hundred with interpolated extracts from Bach and Ravenscroft, and selections from Mundy, Atwood, etc.

If the performances were not exactly brilliant they were at least efficient and enjoyable despite the acoustic vagaries of the unfinished building. H. Goss Custard was at the marvellous new organ and H. A. Branscombe conducted.

The last three Philharmonic concerts have been under the direction of Sir Henry Wood and they have proved beyond doubt that the "guest" principle is not conducive to high artistic achievements. Lack of cohesion and musical freedom are the most apparent results of a constant change in conductors and these faults were particularly noticeable in Brahms' Academic Festival Overture as well as in Mendelssohn's Italian, Mozart's E flat major and Elgar's A flat major symphonies.

A novelty in the form of César Franck's Hilda ballet proved to be nothing more than a well-intentioned effort in an uncongenial atmosphere, while Dvorak's op. 104 was pleasing chiefly because of Suggia's performance of the cello solo. In this piece her emotional temperament and beautiful tone had full play.

HARRIET COHEN PLAYS

Two of the most pleasing works at these concerts were Bach's Fifth Brandenburg Concerto with Harriet Cohen,

most talented of the younger pianists, Arthur Catterall, and W. Thorn as pianist, violinist and flutist, respectively, and the same composer's Double Concerto in C played by Harriet Cohen and Arthur Benjamin.

The International Celebrity Concerts series included visits by Dame Clara Butt, the Don Cossack Choir and the Cherniavsky Trio, while the second concert of Max Mossel's Series presented John Coates, Daisy Kennedy, Germaine Schnitzer, who scored a fine success, and George Reeves. Coates was in great demand and delighted the crowded audience with his perennially fine voice and eminent musicianship.

FLORENCE AUSTRAL SINGS

The credit for having introduced Florence Austral to Liverpool in 1922 goes to Sam Vickers, and her reappearance under his auspices proved a great attraction. In conjunction with her husband, John Amadio, she presented a glittering version of David's Charming Bird; but it was absurd to attempt anything like *Sofely Sighs* with only a piano accompaniment.

The Virtuoso String Quartet, a combination well known in London but new to Liverpool, was responsible for the Rodewald Concert Society's third program, which included works by Dohnanyi and Eugene Goossens, neither of which, however, created more than passing interest. Thanks to the spiritual ozone of Beethoven's distilled opus 127, the atmosphere was purified and the artistic balance restored.

The Repertory Opera Company has revived Purcell's Dido and Aeneas and purposes early in the year to produce Rutland Boughton's setting of Thomas Hardy's Queen of Cornwall.

W. J. B.

A MODERN ORPHEUS IN CASSEL

Kokoschka's Fantastic Libretto—Krenek's Extraordinary Talent

CASSEL.—Ernst Krenek's opera Orpheus and Eurydice has had its world première in Cassel. It is not a new

work and would, most likely, be unknown still were it not for Krenek's unique position in the Cassel State Theater. For the story, written by the radical young Viennese painter, Oskar Kokoschka, centers about the familiar figures of Orpheus and Eurydice but it has converted them into modern characters. According to Kokoschka, Eurydice betrays Orpheus while she is in Hades, and has become entirely emancipated from him by the time he arrives to bring her back to earth. Before they reach the upper world he learns of her faithlessness and stabs her. Thereafter, however, he can find no peace until her ghost kills him.

This story is couped, in the most fantastic manner, with that of Cupid and Psyche. In fact, the only familiar characters are the Furies. One could forgive the (sometimes senseless) libretto if it at least lent itself easily to a musical setting. But on that score there can be no illusions. The dialogue between Orpheus and Eurydice is not only

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impossible to set to music, but every second sentence would be incomprehensible even if it were spoken.

AN UNGRATEFUL TASK

The composer had no choice but to accept the ungrateful task of composing a musical frame that will intensify the mood of the drama. Even within this limited scope, however, Krenek has given us another specimen of his extraordinary talent.

Whatever enthusiasm was evinced for this work was due to the excellent performance received under Director Paul Bekker. Stage settings and costumes lifted the performance out of a realistic world into a purely fantastic one, thereby overcoming many glaring discrepancies between the ancient and modern life depicted in the opera.

The conducting was in the excellent hands of Ernst Zulauf, and among the singers, Martin Kremer (Orpheus), Gréte Reinhard (Eurydice) and Alice Tanner Wunsch (Psyche) were particularly praiseworthy.

A. A.

FOREIGN NEWS IN BRIEF

B. N. O. C. TO PLAY IN LONDON

LONDON.—The British National Opera Company is to give a two weeks' season in London for the first time in nearly two years. It will begin on January 10 and the repertory will include Hansel and Gretel as a special holiday attraction.

M. S.

MOVING PICTURE OPERA

LONDON.—A new form of entertainment is to be perpetrated here in January by the New Polytechnic Theater. It is to be a combination of moving pictures and opera. The story will be acted on the screen with interpolated arias, duets, etc., by well known opera singers. The first work to be thus presented will be The Marriage of Figaro.

M. S.

MADLINE KELTIE'S DEBUT IN EGYPT

PARIS.—Madeline Keltie, American soprano, made her debut at the Cairo opera in Manon. It was a double debut for Miss Keltie since it was her first appearance in this role, and she was enthusiastically greeted by the winter colony in Egypt.

N. DE B.

REVIVAL OF HANS THE FLUTE PLAYER

PARIS.—Hans the Flute Player has been revived here at the Gaité Lyrique. Fine singing and acting together with beautiful scenery and costumes won the performance immediate success.

B.

BERLIN PHILHARMONIC TO VISIT LONDON

BERLIN.—The Berlin Philharmonic Orchestra under Wilhelm Furtwängler is to visit London in the spring of 1928. Although actual dates have not been settled, a tour of the provinces is planned after their appearance in London.

T.

ROSETTE ANDY IN BERLIN

BERLIN.—Rosette Andy, popular contralto of the Vienna State Opera, has been engaged for guest performances at the Berlin Staatsoper.

T.

"MIKE BEANS" BREAKS RECORD

BERLIN.—Michael Bohnen has probably broken the record for tireless singing. On a Saturday evening he sang Hans Sachs in Leipzig; the next day he sang Baron Ochs von Lerchenau, in Berlin; Monday morning he left at seven o'clock in an aeroplane for Paris where he sang Mephisto that night, and the next day flew back to Berlin to have a long rehearsal of Scarpi which he sang there on Wednesday evening.

T.

WEINGARTNER TO CONDUCT VIENNA'S BEETHOVEN

CENTENARY

VIENNA.—The date for the official Beethoven Centenary Celebration at Vienna has been fixed for March 26 to 31, 1927. Felix Weingartner and Franz Schalk will be the conductors of the orchestral concerts. There will be one symphonic evening, a production of the Missa Solemnis, two chamber concerts and an evening of music of the eighteenth century (Beethoven's Predecessors and Teachers). The Staatsoper will participate with an evening composed of The Ruins of Athens, in Strauss' arrangement, and Gluck's Don Juan ballet; also with a performance of Fidelio. There will be a festival meeting for invited guests only, and an official visit to Beethoven's grave and to other places near Vienna connected with the memory of Beethoven.

P.

MAX REINHARDT FOR VIENNA HIGH SCHOOL OF MUSIC

VIENNA.—Prior to Prof. Max Reinhardt's departure for America negotiations were virtually concluded between him and the Austrian government whereby Reinhardt will have a master class for acting at the Vienna High School, starting next season. The historical old Schloss Theater at the ex-Imperial castle of Schönbrunn will be turned over to Reinhardt for his pupils' productions.

B.

VIENNA TO HAVE NEW CONCERT HALL

VIENNA.—The Viennese Music and Song Society is going to commemorate the centenary of Beethoven's death by erecting a new concert hall in connection with a home for singers. The hall will accommodate an audience of ten thousand and a chorus of four thousand. The Austrian government has donated the ground.

B.

Institute Alumni Concerts Begin

On December 15 the first of the recital series by alumni of the Institute of Musical Art was given by Katherine Bacon, who played a program of works by Bach-Busoni, Mendelssohn, Ravel and Delibes. The Mendelssohn work was the Hutcheson arrangement of the Scherzo from Midsummer Night's Dream, and the Delibes number was Dohnanyi's famous Nails Valse. The program also included Harold Bauer's arrangements of eighteenth century tunes.

Czerwonky Engaged for Birmingham Recital

Czerwonky, violinist, composer and conductor, is to appear in violin recital in Birmingham (Ala.). This recital is sponsored by the Howard College and will be held at the Municipal Auditorium. His program will include the Mendelssohn concerto as well as a group of his own compositions.

SAN ANTONIO, TEX.

SAN ANTONIO, TEX.—Albert Spalding, violinist, was presented in recital in the Municipal Auditorium, the third artist to be presented by the San Antonio All-Star Artist Series, of which Nat M. Washer is president, Morris Stern vice-president, Edith M. Resch secretary, treasurer and manager, and A. M. Oberfelder, booking manager. General Paul B. Malone made a short introductory speech, telling of the splendid war record of Mr. Spalding and how he gave up contracts so that he might serve his country. As the artist stepped from the wings he was greeted with continued applause, necessitating several bows before the program could proceed. At the conclusion of the first number, he had won his audience by his clear, beautifully sweet tone, splendid technic and artistry. Particular mention must be made of the remarkably fine accompaniments of Andre Benoit.

Mr. Spalding was honor guest at a luncheon given by the local Post of the American Legion. Nat M. Washer introduced Mr. Spalding, who made a short talk of appreciation. Among the guests were representatives of the Ladies' Auxiliary to the American Legion, and O. A. Fulcher, Service Officer for the State Headquarters of the Legion.

Elizabeth Cunningham, soprano, was presented in recital at the second musical tea, given by the Tuesday Musical Club, Mrs. Eli Hertzberg, president. Mrs. Joseph Choate King is general chairman and Mrs. Leonard Brown is vice-chairman, assisted by an able committee. The program opened with numbers by Pergolesi, Mozart and Veracini, which showed to splendid advantage the artist's unusual beauty of voice, which is rich, smooth and brilliant. All the numbers on the program were given with decided charm of style, perfect enunciation, and diction. Recalls and encores were necessary during the course of the program. Mrs. J. J. Loving was the most capable accompanist.

Josephine Lucchese, coloratura soprano, San Antonio's own daughter, was welcomed in splendid style when she and her husband, Captain Adolfo Caruso, arrived in San Antonio. She was greeted as she stepped off the train by an assembly of prominent citizens, including Commissioner Phil Wright who, in the name of the Mayor, presented her with a huge bouquet of flowers; General B. B. Buck, representing the Army; a bevy of girls from both Main and Brackenridge High Schools; A. Altobelli, Italian Consul; and Pathe and Fox camera men. The R. O. T. C. Band of the two high schools, under direction of Otto Zoeller, played a welcome to her. The crowd formed an automobile parade with Mme. Lucchese leading, which went through the principal streets ending at the auditorium where more pictures were taken. Mme. Lucchese was most pleased with the reception given her.

The semi-weekly organ recitals given by Hugh McAmis, municipal organist, on the excellent auditorium organ, continue to draw large crowds who deeply appreciate the splendid program given. Recently, at the close of a concert, the Municipal March, written by Mr. McAmis and dedicated to Mayor John Tobin, was played. Of unusual interest are the program notes, compiled by him.

The Tuesday Musical Club, Mrs. Eli Hertzberg, president, entertained the music teachers in the public schools with the second annual reception. The program, arranged by Lulu Grisenbeck, director of music in the schools, was given by the following: the Teachers' Chorus; Gertrude Berry, mezzo-soprano; Alice Delery, soprano; Anna Longwith, pianist; Tip Thomason, soprano; Francis de Burgos, baritone; Olga Heye, pianist, and Anne Carsner, contralto. Lucy Banks was the accompanist. Mrs. Hertzberg told of the musical value and importance of the work done by the teachers.

Kirk Frederick, conductor of the Aztec Theater Orchestra, gave an interesting talk on Motion Picture Music at a recent meeting of the Civic Department of the Woman's Club.

The juvenile department of the Tuesday Musical Club, Mrs. A. M. Fischer, chairman, held an interesting meeting recently.

A recent program of interest was given under the auspices of Grace English Lutheran Church, with the following participants: Mrs. E. J. Arendt, mezzo-soprano; Mrs. Ed Oeffinger, Lucile Kiams and Dorothy Louise Richter, sopranos; Milton McAllister, bass; Charlotte Stenseth, violinist; and a scene from a Jenny Lind concert, with Mrs. Fred Jones as Jenny Lind, Charles Stone as Senor Salvi and Walter Dunham as Hoffmann. Mrs. R. Whiteside and Hazel Nixon were the accompanists.

Edna Grueger, Lottie Brinkman, Cecil Steinfeldt Satterfield, pianists; Walter Hancock and Silvester Revueltas, violinists; with John M. Steinfeldt, founder and president of the San Antonio College of Music, appeared in faculty recital recently before a most appreciative audience.

Warren Hull, baritone, was a guest soloist at St. Mark's Episcopal Church, Oscar J. Fox, organist and choir-master, when special services were held to mark the unfurling of the service flag.

Betty Longaker Wilson, soprano, with Mrs. Nat Goldsmith, accompanist, gave a delightful group of songs at a recent meeting of the Business and Professional Women's Club. S. W.

Dr. Sullivan and Pupils Both Busy

It is a busy season at the New York studios of Dr. Daniel Sullivan. Dr. and Mrs. Sullivan resumed work in October after two months vacation in Europe where they visited the Munich festival, besides spending some time with Dr. Sullivan's artist-student, Georges Baklanoff, Russian baritone of the Chicago Opera, at his beautiful home in Bruckmühle near Berlin. Mr. Baklanoff, whose serious illness last summer at one time threatened to be fatal, is now fully recovered and proved this season that this voice is even better than ever. Following his recent Chicago recital, he was called unanimously by the critics as great a concert artist as an operatic artist. Glenn Dillard Gunn in the Chicago Herald Examiner said of him, "He has an exquisite mezza voce and commands all shades of power and color between the utmost tonal fragility and abundant power."

Mary Allen, contralto soloist at the Church of the Incarnation, sang on October 10 at a Benefit Concert in Boston; November 28, for the Women's Club, New Rochelle; December 8, with the Hartman Quartet, Morristown. She was engaged this month by the New Canaan Women's Club; for a concert at Columbia University, December 19, and

February 10 with the Rotary Club, Milford. Besides her concert and church work, Miss Allen is making records for the Victor Company.

Regina Senz, coloratura soprano, who made a very successful debut in Italy two seasons ago, has sailed for Europe to fill additional operatic engagements. Dorothy Fitz Gibbon, coloratura soprano, is a member of the Ramblers company, and is understudying the lead. Eleanor Elderkin, soprano, has been engaged by Murray Anderson for a forthcoming revue at the Rivoli. George Patten, tenor, is giving leading parts in musical stock. James O'Connor, tenor, is singing at the Chapel of the Intercession, and Thomas Curley, baritone, is soloist at St. Mathew's Church, Bedford, Westchester.

Music Teachers' League Concert and Mass Meeting

The Associated Music Teachers' League, Inc. (Gustave L. Becker, president, George L. Berman, secretary) invited those interested to attend a concert and mass meeting at Town Hall, New York, December 22, at 10 a. m., when, notwithstanding the early hour and the busy week, there was a surprisingly large attendance. Toscha Seidel, violinist, and Frank Sheridan, pianist, played a Mozart sonata, sharing honors; Evsei Belusosoff, cellist, and Leo Berdichevsky, pianist, played a classic ensemble work, and Harold Bauer was heard in a Bach Suite, played with particular incisiveness. These splendid musical numbers were interspersed between talks by president Becker, Dr. Frank Damrosch, and editor Leonard Liebbling, on living issues confronting music teachers nowadays. Dr. Damrosch talked as a teacher to his colleagues, telling them they have a most important task, "surrounded by ignorance, neglect and unfair competition." He commended the American Guild of Organists and their stringent examinations, with degrees, and said two plans could remedy matters: first, through action of the membership, and, second, through a State Board of Examiners. Licenses could be granted (junior and senior) to those holding proper credentials, but "do not trust any diploma or degree from insignificant institutions."

Leonard Liebbling, editor-in-chief of the MUSICAL COURIER, and musical editor of the New York American, showed his special interest by coming from a burned, nearly ruined home, saying he pledged his two influential papers as willing to do everything they could to bring about betterment of conditions. He said teachers were not created just to annoy children, and mentioned the seedy music teacher, who gave a few fifty-cent lessons, saying "I have five dollar lessons, but nobody takes them." "We can only do something for ourselves through unity; rout out incompetency!" Trips through the United States taught him much, for "New York is not the United States." Standardization of teaching is necessary. Everyone knows of teachers whose lessons are largely "conversational exchange." One thing to dwell on is unification; he mentioned the wide power and influence of the National Federation of Music Clubs, with a membership of 250,000, and said that, had his committee which years ago visited Washington, and presented a bill to Congress for a National Conservatory of Music, had such an organization behind them, something would have been accomplished. "Only through numerical strength can you accomplish anything; numbers make power." Editor Liebbling's address,



A UNIQUE ROMAN HOME

Lord Berners, English composer, a short time ago completed his new home in Rome, overlooking the entire Roman Forum, occupying one of the unique situations of the world. Seated in the arch is Lester Donahue, American pianist, who has been spending the winter in the Eternal City. Mr. Donahue will give a recital at the American Academy before leaving Rome and will also play the Rachmaninoff concerto with the Augusteo Orchestra, Bernardo Molinari conducting.

altogether impromptu and effective, was punctuated with applause, his closing words being "Stand behind this thing!" Dr. James Francis Cooke, Kate S. Chittenden, Mary Wilderman and other leaders among teachers were present.

Doris Doe for Evanston Festival

Antonia Sawyer, concert manager of Doris Doe, sends word that she has signed a contract for Miss Doe to sing the Elijah at the Evanston Festival on May 23. Miss Doe is being recognized as an artist of the first rank, and is rapidly coming to the fore.

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But, after all, it was not the Haydns' night; it was absolutely and emphatically Ernest Davis' night. He made his first appearance in the recitation, "My Arms Against This Gorgia's," and the Maccabeas-Handel score took flame and being, and beat at the eardrums of the hearers as a thing of thunderous hand-clap and the singer and a part of

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Davis, an American tenor, at the occasion, gave the part of the program, and present had the opportunity for a brilliant voice guided by master through the enunciations of our languages—English, Welsh, German and Italian.

That the Welsh element in last night's audience predominated was apparent when the soloist offered "Oh! Na Byddai'n Haf o Hyd," the translation of which is, "Oh, That Summer Were Always." This was sung in Welsh, and the applause with which it was received indicated it as a favorite on the program. No less enthusiastic were the Welsh in receiving the announcement that Mr. Davis would sing as an encore another favorite tune in that language.

Edison Records
Hardman Piano

"O Na Byddai'n Haf o Hyd," by Davies, was sung in Welsh, and the encore, "Mentra Bwen," a popular Welsh number, took the house by storm.

PHILADELPHIA, PA.

PHILADELPHIA, PA.—For the concerts of the Philadelphia Orchestra, December 10 and 11, the assistant conductor, Artur Rodzinski, conducted inasmuch as Dr. Stokowski was still suffering from an attack of neuritis. It was distinctly a "concerto" concert, as three of the four numbers on the program were concertos. The first was Concerto Grosso, by Kaminski, for two solo violins, two solo violas, two solo cellos, piano and orchestra. Although this composition was well read and played, it was not particularly interesting. It had many pleasing parts and there was nothing disagreeable about it, but there seemed little continuity of thought in the content and the construction seemed weak. The next number, Concerto in B minor for viola and orchestra, by Handel, was beautifully played by Samuel Lifschey, first violist of the orchestra. Its simple, yet strong structure was well marked by the soloist and the melodious themes were beautifully brought out with a rich, full tone. The audience recalled Mr. Lifschey many times at the close. Following the intermission, Willem Van Den Burg, first cellist of the orchestra, played the Lalo concerto in D minor for cello and orchestra in a masterful way. His tone is deep and powerful, shading down to an exquisite soft quality where needed. His interpretation was highly artistic and very pleasing. Mr. Van Den Burg was also heartily applauded. The closing number was the live Chabrier Espana Rhapsody, so full of pulsating rhythm. Mr. Rodzinski gave this an inspiring reading and seemed to gain the exact effects he desired.

On December 11, in the performance of a double bill by the Philadelphia La Scala Grand Opera Company, at the Metropolitan Opera House, James de Gaviria, always good, scored a real success in the tenor roles of Cavalleria Rusticana and Pagliacci. He was excellent in the drinking song and the duets with Santuzza in the former, and his rendering of Vesti la Giubba in Pagliacci could scarcely have been improved. It was, in part, repeated, in acknowledgement of the very fervent applause. The Santuzza was well sung by Fidelia Campagna, who met the demands in the impassioned part with the splendid freedom of an artist in the acting as well as in the varied tone color of her voice. This is evidently one of her best roles. Helen Sheridan made her debut here as Nedda, singing in a voice of clear, sweet tone quality, never forced. Future appearances ought to bring promising results. The lesser roles were taken by Margherita Villa as Lola, Thelma Melrose Davies as Lucia, Valentine Paganini as Alfio in Cavalleria and Silvio in Pagliacci, and Adolfo Roberts as Beppo, while Elia Plama's Prologue was received with such well deserved applause that it was repeated in part. Other outstanding numbers musically were the Cavatina, the duet between Nedda and Silvio, the aria of Canio in act one, and the serenade of Beppo in act two. Both operas were well staged. The chorus acquitted itself satisfactorily. The musical conductors were Clarence Nice and Pirro Paci. Caroline Littlefield and Corps de Ballet furnished the beautiful and original divertissement, Nuit de Noel, between the operas.

The annual City Troop Service was held in St. James Church on December 12. The service was in commemoration of the death of George Washington, and was attended by the members of the Troop in full dress uniform. There was an excellent sermon by Dr. John Mockridge, rector of St. James, and special music, under the direction of S. Wesley Sears, was given by the choir of men and boys, assisted by trombones and tympani, played by several members of the Philadelphia Orchestra. Mr. Sears conducted with his usual careful attention to details and a splendid blending of voices and instruments. As in previous years, a large congregation was in attendance also.

The artists appearing before the Penn Athletic Club Musical Association on December 12, in the Penn Athletic Club ballroom, were Louise Lerch, soprano, and Mario Basiola, baritone. Mr. Basiola opened the program with the Prologue from Pagliacci, which fairly "brought down the house." His powerful and artistically used voice was a delight all through his numbers, which included songs by Gluck, Scarlatti and Rossini, also some Neapolitan folk songs (especially pleasing) and a Verdi aria from Ballo In Maschera. Miss Lerch, who is charming personally, has a beautiful voice, and acquitted herself most favorably in two difficult arias—the Caro Nome from Rigoletto and the Queen of the Night from Magic Flute. Her other songs included those by Rabay, Brahms, Sadere, Wilson, Purcell and Hageman. The closing number was the duet from Hamlet, by Thomas, splendidly sung. Both artists were very generous with encores. Giuseppe Bamboschek provided pleasing accompaniments.

Mabel M. Parker presented five of her pupils in a delightful Informal Musical Evening at the Belgravia on December 16. Miss Parker spoke a few words at the beginning

of the program, saying that the concert was given at this time with the real Christmas spirit of giving what one had to offer for others' pleasure. The room prettily decorated with holly and red candles. The opening number was the duet from Lakme, sung by two sisters, Margaret Henderson Rheim and Mary Henderson Boatwright. The voices of these two delightful young ladies are of very pleasing quality and blended beautifully. Next came Gladys Jackson Gomersall who sang Song of the Open (LaForge) and Last Song (Rogers). Mrs. Gomersall has a vivid personality and a high clear voice; her enunciation is especially good. Marion Greenwood sang a charming group of French songs in a charming way; she was very pleasing to watch as well as hear and her pronunciation of the French was excellent. Mary Henderson Boatwright sang O Little Songs (Silberta), Spooks (LaForge), and Bird (Fiske); her voice is very high, smooth and true and used with perfect ease. Ruth Fowler introduced a novel touch in her clever singing of a group of three Scotch folk songs which are always so appealing; her little explanation of the history of the folk song added greatly to the interest. Margaret Henderson Rheim closed the first half of the program with the aria Una Voce Poca Fa, from Rossini's Barber of Seville; Mrs. Rheim does very artistic work and has a rich, full voice, which flows forth with the utmost ease. The second part of the program opened with the Musetta Valse from Boheme

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and the Italian Street Song by Victor Herbert sung by Mrs. Gomersall with the dash and spirit required. Mrs. Greenwood again delighted with two dainty and clever songs—Snowflakes (Mallinson) and Little Star (LaForge) Mrs. Boatwright quite delighted the audience by her artistic singing of The Rose and the Nightingale by Rimsky-Korsakoff and especially the Nightingale (Saint-Saens). The latter was sung in accordance with several requests. The ease with which she sang the difficult and beautiful Nightingale was amazing. Miss Fowler sang another group of folk songs (humorous this time)—Oh No! John, Buy My Herrin', and Dashing Away With the Smoothing Iron. Her delightful personality added greatly to a good voice. Mrs. Rheim sang a group of four songs widely different in content and demand—My Lover He Comes on the Skee, by Clough-Leigher (with the thrill of the North Countries); Lazy Song, by Lawson (in which the negro dialect and feeling were splendidly brought out); Serenade, by Strauss (very well done,) and the appealing little song, Animal Crackers, by Hageman. After this number, the candles were lighted and other lights extinguished, while the five young artists sang an old beloved Christmas Carol. It gave a beautiful touch to an enjoyable evening. All of the young soloists had charming personalities, were wholly unaffected and natural, and seemed evidently happy in their singing. Miss Parker played all the accompaniments skillfully and is to be highly congratulated upon the result of her work with her pupils.

M. M. C.

MUSIC IN MILAN

MILAN.—The grand opening performance of La Scala took place on November 14, the opera chosen to open the season being Verdi's Don Carlos. The house was well filled and presented a gala appearance; all the boxes and most of the orchestra chairs were occupied with Milan's musical artists and personalities. The ladies, as is customary at the season's opening, were elegantly gowned and there was a great display of jewels, the foyer during the entracts presented a charming sight. America was well represented, between artists, music lovers, tourists and opera students, too numerous to mention and certainly notable for their beauty and elegance. The edition chosen was the third complete edition in five acts which was written for the Opera, Paris, and had its premier there March 11, 1867. Toscanini omitted the ballet. The rest of the opera was given in its entirety.

Bianca Scacciati, the Elizabeth, is an artist new for La Scala and made a splendid impression. Her voice is of dramatic quality, good timbre, and high range, although she used white tones too generously in her middle register, which were not always pleasant. Her interpretation proved her an artist of consideration. She was well accepted and enthusiastically applauded. The role of Princess Eboli, written for mezzo-soprano, was sung by Giuseppina Cobelli, a dramatic soprano. She interpreted and sang the role charmingly and was especially well received in the aria, Don Fatale. She is one of last season's favorite artists, and was enthusiastically re-welcomed. Another of last seasons well-liked artists Antonio Trantoul, a French tenor, sang the title role. His interpretation was colorful and dramatic, his high tones rang out clear and true, and he has also improved greatly over last season in his Italian diction.

The role of King Philip II was ably and artistically filled by Pasero Tancredi (new for La Scala). His voice is of pleasant quality and he uses it with artistic intelligence. The solo, Dormiro Solo, of the third act was sung with rare expression and beauty of voice and generously applauded by the audience. Carlo Galeffi sang the role of Rodrigo. The role of the Grand Inquisitor was ably filled by Albino Marone, another of La Scala's new artists. Cesarina Valobra made a handsome Page and sang well. Aristide Baracchi and Emilio Venturini completed the cast. Toscanini, who was welcomed on his entrance with thunders of applause, acknowledged the ovation of his devoted worshippers several times, and gave an ideal reading of this old, fatiguing, and long drawn out score, making it live as only he is capable of doing. The first act in the Forest of Fontainebleau (which is usually omitted) needs a genius of his ability to bring out all the interesting points. As interpreted by this great maestro it adds considerably to the interest of the opera. The chorus sang magnificently and in perfect unison. Vittore Veneziani, chorus master, deserves a large share of credit. The scenery by Marchioro and Paravicini was most effective; the garden scene was a work of art. Costumes by Caramba were rich and in proper epoch and added much to the rich settings, lighting effects, etc. The stage pictures, for which Giovacchino Forzano is responsible, were of beautiful effect, especially the Coronation scene and the mob scene of the last act.

The opera began at 8:30 and did not finish until 12:45. The audience applauded generously throughout, and, though fatigued at its length, was still enthusiastic at the final curtain. Maestro and artists received many recalls at the end of each act.

MEFISTOFELE REVIVED

At the Teatro Dal Verme, November 11, the first performance of Boito's Mefistofele was given, on the occasion of the royal birthday of Italy's King. The Opera was well presented; staging, costuming, light and color effects were adequate. The cast of artists was competent. Those deserving special mention were Vincenzo Bettoni, in the title role. He sang with vigor.

Renato Zanelli (formerly with the Metropolitan Opera Company as a baritone) scored another success in the tenor role of Faust. His rich voice, of beautiful quality, is well adopted to this role. At many points he was applauded in open scene, his imposing figure adding much to the pictures. He is fast becoming one of Milan's favorite tenors. Elisa Porcinai sang the role of Margherita, well adapted to her beautiful voice. She makes a dainty, young, and charming Margherita, and was received enthusiastically. Helen of Troy was ably sung and interpreted by Bruna Rasa. She has a powerful dramatic voice but exaggerates more than is necessary. If these slight faults are corrected she will no doubt become an artist of prominence. The chorus was commendable. Maestro Terzi conducted with ability and the remainder of the cast was competent. Maestro and artists received numerous curtain calls. The last opera to be presented at this theater for its present season will be, Vitadini's Anima Allegra with the popular prima donna, Florida Cristoforeanu, in the principal soprano role. ANTONIO BASSI.

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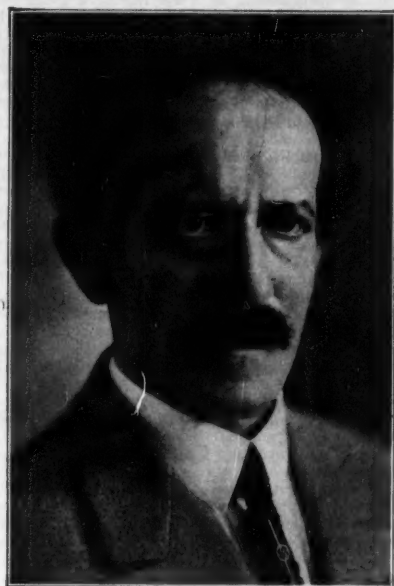
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NEW YORK, October 10, 1926

Herald-Tribune: "Plays with spirit and fluency. . . . Waxing leonine in places such as the opening of the Schubert Fantasy."—Perkins.

Times: "A delightful recital. . . . Showed his compatriots how the musical art could still weave unaffected melodies."—Downes.

Journal: "He was a spirited and capable interpreter of his own musical intentions. . . . In Schubert's 'Wanderer' he ranged from the competent to the eloquent."—Weil.

Sun: "A Sonata No. 2 (Liebling) for violin and piano. Its full even flow, the soundness and clarity of its design were at once apparent. . . . Schubert's 'The Wanderer' was brilliant and penetrating."—Henderson.

American: "One realized that Mr. Liebling combines the rare gift of individuality in musical thought and the thorough understanding of instrumental capabilities and partnership."—Bennett.

World: "Is brilliant in matters of technique and seems to envisage intelligently the form and content of his own compositions."

Telegraph: "The Sonata is full of fine musicianship, contains many inspired passages and finishes brilliantly. . . . Was at his best in Schubert's 'Wanderer.' The caressing tone kept you whispering with his piano."—Stearns.

BOSTON, October 16, 1926

Herald: "The quieter portions of both (Chopin and Liszt) Mr. Liebling played charmingly, with a beautiful singing tone for melodies, in passage work with tone at once delicate and brilliant."

Transcript: "In large measure the virtues of the Lisztians are his. His tone is always beautiful. His finger technic is fluent, graceful, brilliant, as occasion demands. Large sonorities he tosses about as though they were nothing. . . . Possesses also a high degree of musical feeling. . . . High regard for nuances. . . . Likes to linger lovingly over meditative melodic portions of the music he is playing."

Post: "Mr. Liebling's tone was warm, he made melodies sing, he caught and revealed the intimate, essentially subjective mood of Schumann's music."

Globe: "An attempt was made to treat the piano as though it possessed the orchestra's wide range of tonal lights and shades. Melodies were 'sung' to a subdued accompaniment. Showy passages, conspicuously in the left hand, part, were thundered forth."

CHICAGO, October 24, 1926

Tribune: "Mr. Liebling knows his way around the complexities of the sonata form and writes readily and fluently."—Moore.

Herald-Examiner: "Set forth his wonted facility, distinction and resourcefulness in the matter of piano art and proved that he can write with real humor in the modern American idiom."—Gunn.

News: "Transcription of Chopin's A flat, 'Impromptu,' which Liebling styles an etude in double notes. Is a clever piece in which its technical difficulties are increased. The middle section is especially original."—Rosenfeld.

Post: "A ripe musician who still finds ample scope for the expression of his meaning. The music was melodic in concept, with its character determined by sympathetic feeling for the instruments. The violin had melodies to sing and the piano wove graceful patterns about the main themes."—Hackett.

American: "It is sane, good music, fashioned upon traditional lines, and with a wholesome flavor of Brahms and Cesar Franck. . . . It is music that one enjoys."—Devries.

Journal: "An ingratiating and expressive work."—Stinson.

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Toti Dal Monte Interviewed

Toti Dal Monte, one of the bright stars of the operatic firmament and one of the big cards of the Chicago Civic Opera Company, was recently interviewed by a representative of the MUSICAL COURIER in the lady's modest apartment at the Congress Hotel in Chicago. Dal Monte's apartment at the hotel reflects exactly the modesty of this artist. In the parlor was noticed only an upright piano while other stars have grands; too, it was noticed that the piano was deprived of pictures and the room had no other furniture than that given by the hostelry. Nor was the room large, and, after talking for ten minutes with Toti Dal Monte, we discovered that this young woman is one of the most charming we had ever met in our long career as an interviewer for the MUSICAL COURIER.

After being ushered in by her maid, we first asked Miss Dal Monte if she would give us a short biography of herself since making her debut eight years ago. Willingly she gave us the following information:

"I made my debut in the principal theaters of Italy eight years ago. Since then I have sung more than three hundred performances of Gilda in Rigoletto. It was in this role that I made my first bow at La Scala in 1921. My success there brought me an engagement to tour South America under the management of Mocchi. In 1922 I again sang in La Scala and later made two tours of Italy as Rosina in The Barber of Seville. In 1923 I was again at the Cologne in Buenos Aires, singing throughout the Argentine and Brazil. Returning to Italy I again had many appearances at La Scala.

"It was in that year that I made my first appearance at the Grand Opera in Paris as Gilda in Rigoletto. Then, I was engaged by the Melba-Story Opera Company to tour Australia. This was in 1924 and I sang eighty-six performances in Australia. I came here for my debut in 1924, singing both at the Auditorium with the Chicago Opera and at the Metropolitan in New York with the Metropolitan Opera Company, after which I made a concert tour. In 1925, I sang for the first time at Monte Carlo and I also had a tour of Switzerland. In June of that year I sang for the first time in London at Covent Garden. Then I gave a recital in Albert Hall, London, which was so successful that I made a tour of England in October of that year. In November I returned to Chicago for my second season with the Chicago Civic Opera Company. Then I had a tour of twenty concerts and achieved a very remarkable success in opera in San Francisco.

"In 1926 I again toured Australia and New Zealand—forty-six concerts in all—and here I am again singing with

the Chicago Civic Opera Company and on December 15 I sail away on the Berengaria for a little rest prior to my appearances at La Scala in Milan, under the direction of Arturo Toscanini. I am also re-engaged for the entire season with the Chicago Opera, beginning next November, and there is a big managerial firm right here in Chicago with which I am negotiating for a long concert tour of America.



A VISIT TO HAWAII.

When the steamer on which Toti Dal Monte, the diminutive coloratura soprano who has just completed her annual engagement with the Chicago Civic Opera Company, was returning from Australia it stopped at Honolulu and the singer spent a day ashore as the guest of Ralph Julian MacBrayne, the impresario who brings all the great artists to the Hawaiian capital from time to time. Mme. Dal Monte had never sung in Honolulu but Mr. MacBrayne arranged a contract with her under which she will give three recitals there next October, when she will be returning again from a second tour of Australia and New Zealand for her annual American engagement. Before Christmas Mme. Dal Monte sailed for her native land. She is to sing later in the season at La Scala and in the spring will go to South America for the annual grand opera season at the Teatro Colon, Buenos Aires, and in Rio de Janeiro.

The contract has not been signed as yet, but I dare say before I sail everything will have been arranged."

"Thank you!" replied the writer. "This biography will be interesting to our readers and to many others in years to come, as I believe this is the only complete history of your musical life that you have ever given out for publication."

"Righto," as they say in England. Now, is there anything more you would like to know?"

"Yes, a great deal. First of all, I am not going to ask how you like America or Chicago. I know what you would answer. It makes good copy for press agents, but what I really would like to ask is, do you really enjoy singing in America?"

"I enjoy singing wherever I happen to be—it be it in Italy, South America, the States, or anywhere that the press and public are kind to me, and I must say I have no complaint to make about Chicago or other cities where I have sung in the United States, so I am very happy to be here and to come again next season, and I hope the Company will renew my contract year after year and that many local managers will want to secure my services to sing in concert throughout America."

"What role, if any, do you like best?"

"I like them all. I enjoy singing dramatic roles as well as

comic. I always try to do my best. When I have a comic role such as Rosina in The Barber and Marie in The Daughter of the Regiment I read funny jokes throughout the day, and in order to be in the best of spirits I recall to mind some of those jokes when I get on the stage, so that really my laugh is spontaneous, as I am having a great time, and if later in the evening I feel that I am slipping, I bring back to memory one of those jokes that made me laugh previously in the day and I laugh heartily, not so much at the fun on the stage as at the story I had read. Of course, when I sing Lucia, Gilda, and other serious roles, I put aside my joke book and pick up a serious book. Walter Scott being one of my favorite authors, I read a chapter or two of one of his novels and I really feel Lucia or Gilda long before appearing before the public."

"You do not look athletic. Do you go in for any sport?"

"No, but I walk daily. Rain or shine you will find me on the Avenue. I do not think it is good for the voice to play golf, tennis or even swim. It is too strenuous, especially for a coloratura, or, I should say, for myself. It may be all right for others. If I were sure your Editor-in-Chief, Leonard Liebbling, would not get angry with me, I would confess that my greatest sport is to sit in an easy chair and play my ukelele. Really, I am an expert on that instrument. A Hawaiian taught me and he taught me correctly, not only how to play the ukelele, but how to dance, and I have heard many of their songs. There will be on my programs next year Mauri songs, taught to me by natives, and as I find those selections interesting and odd, I have studied hard to master the language and will sing the songs in the original at my recitals."

"Have you any thing that you treasure which you would let us see?"

"Yes. I always travel with letters that Nellie Melba wrote to me, and the fan and wig that she gave me. The fan is the one that I use in The Barber and the wig that which I wear in Lucia. Both, as you will see from letters from Melba, were used by that great artist, who parted with them only to make me happy."

Toti Dal Monte then placed in our hand five letters, each written in French, one of which we translate here for the benefit of the readers:

"Dearest Toti:

You were delightful last night and you sang divinely. You are a great artist and I know that you will make a very big career. I wish that from the bottom of my heart. I kiss you affectionately. (Signed) NELLIE MELBA.

We also read a letter in which Melba stated: "I don't want any one to wear the wig that was mine for so many years but you, dearest Toti," and the one regarding the fan was even more friendly and full of encouragement. This fan, by the way, is an antique, showing various operatic personages, all beautifully drawn, and we did not recognize the Rosina, so we asked Toti Dal Monte, who modestly answered: "I do not know. You said you thought it was Melba, but the fan is much older, so it might be Giogi Righetti, who created the role. Anyway, I love the fan. It has brought me great luck. Is the interview long enough?"

"We could listen to you talk until tomorrow, Miss Dal Monte, as you say things so well that one never gets tired, but I asked you for a ten minute interview and I have been with you so much longer that I will await another opportunity to ask you what that monkey and dolls have done to be part of your baggage and to occupy such a prominent position on your piano."

"Aha! You are curious, but only to me do those three toys mean something, so au revoir until next season and I may write you from Italy what the monkey and the dolls really mean to me."

With that promise we left the charming songstress, wondering if she were superstitious and if the toys were a good omen. If so, may they watch long over this artist—one of the foremost singers of the day. R. D.

Alexander Bloch Scores in Buffalo

Alexander Bloch, well known New York violinist and teacher, was soloist on December 8 with the Rubinstein Chorus of Buffalo, N. Y., at its first concert of the season in the ball room of the Hotel Statler, and he scored a brilliant success not alone with the large audience but also with the press. The reviewer of the Times said that "he has a warmth of tone which quickly won over his audience," and that "in the second group of numbers he distinguished himself for his facile technic and skill in tone color." Edward Durney, of the Evening News, commented: "He is an artist whose thorough musicianship shines forth in his performance. His style combines authority and delicacy, his tone is pure and of ingratiating quality." In picking out the most favored selections, the same critic went on to say: "Particularly lovely interpretations were the Baal Shem (Contrition) of Ernest Bloch, the Chopin-Wilhelmj nocturne in D major, and the Wagner-Wilhelmj Romance. Mr. Bloch won his audience, and after his fine playing of the Brahms Joachim Hungarian Dance, in G minor, which closed the first group, and again his spirited performance of the Sarasate Spanish Dance, No. 8, his final offering, the applause was so insistent he was obliged to respond with encores."

The Express spoke of "his facile technic, authority in style, and phrasing and skill in tonal color."

Leonard's Liebbling's Home Burned

While he was attending a Gambol at the Lambs Club Sunday, December 19, the apartment and studio of Leonard Liebbling, editor in chief of the MUSICAL COURIER, was completely destroyed by fire. In the loss was included a valuable collection of books, pictures, autographs and music, as well as the almost completed manuscript of the History of the Metropolitan Opera House, on which Mr. Liebbling was at work with Andres de Seguro. The book will be rewritten at once.

Regina Kahl Touring Pennsylvania

Ethel Grow's pupil, Regina Kahl, made a successful tour of Pennsylvania last year and was so well liked that she was invited to return again this year. She has just left for Pennsylvania where she is to fill a number of engagements.

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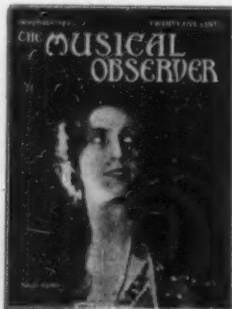
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BIRMINGHAM, ALA.

BIRMINGHAM, ALA.—E. Robert Schmitz, French pianist, appeared in concert here as the second in the series of artist concerts presented by the Birmingham Music Study Club, and drew the warm applause of a discriminating audience. He played brilliantly the Chaconne (Bach-Busoni), a Chopin group, a Debussy group, and numbers by Ravel, Bartok and DeFalla.

Clara Harper-Steele presented pupils in a charming musicale at her studio when Mrs. O. C. Carmichael, wife of the president of Alabama College, who is a former pupil of Mrs. Steele, and Mrs. Otis Wragg of Gadsden contributed vocal numbers with Elizabeth Blair Chamberlin and Minnie McNeill Carr as accompanists, respectively.

Guy Allen presented his pupil, Jane Woodruff of Spartanburg, S. C., in recital, assisted by Edith Sims, soprano, at the Allied Arts Club before an appreciative audience.

Alice Graham presented pupils in the musical playlet, in the Candy Shop, written by Mildred Adair of Dothan.

Mme. Jean Herscher-Clement, French pianist-composer, authorized representative of E. Robert Schmitz, who is in Birmingham teaching master classes at the Birmingham Conservatory of Music, is delivering a series of lecture-recitals on modern French music before the Allied Arts Club.

Corrie Handley Rice presented pupils in an Evening with MacDowell, being the beginning of a series of recitals of MacDowell music in keeping with the Children's Crusade for the MacDowell Colony fund.

Mrs. Burr Nabors presented pupils in two evening recitals.

The Birmingham Music Study Club held the third in its series of morning musicales at Cable Hall, presenting Mae Shackelford, soprano, and Beatrice Tate Wright, pianist, in an excellent program. Louise D. Newman played accompaniments for Mrs. Shackelford, and Joseph Stoves played the second piano part in the Grieg Concerto with Mrs. Wright.

An event of unusual musical interest here was the appearance of Feodor Chaliapin and his company in The Bar-

ber of Seville at the Municipal Auditorium, under the auspices of the All Star Course (Mrs. Arline Shipman and A. Brown Parkes)). The basso was honored with a reception at the Allied Arts Club while in the city.

Carl F. Herring, pianist, who maintains his studio in Birmingham, has returned from New York where he made a successful concert appearance under the management of Arthur Judson in Steinway Hall.

The Board of the State Federation of Music Clubs met in executive session here and awarded two scholarships, one to Margaret Smith of Ward, Ala., of the Alabama College, in piano, and the other a graduate scholarship to the Guy Allen Studios in this city. Those attending the meeting were: Mrs. George Houston Davis of Birmingham, president of the Federation; Mrs. J. Sanford Mullins, of Alexander City; Mrs. Augustus May, of Guntersville; Margaret Thomas and Mary Graham, of Selma; Arvie Pierce, of Huntsville; Mrs. W. H. Tayloe, of Uniontown; Mrs. V. W. DeWilton, Mrs. Hoyt M. Dobbs, Mrs. E. T. Rice, Mrs. Geo. T. Duncan and Emma McCarthy, of Birmingham. The meeting of the State Federation was fixed for April 5, 6 and 7 in this city.

Mrs. Walter Heasty, teacher of voice, presented four pupils in recital on December 14. They were Mrs. Colquitt Majure, Cornelia Perryman, Mrs. C. D. Barr and Mrs. H. G. Dyer.

The choir of the Sixth Avenue Presbyterian Church presented the cantata, Christmas Dawn, by Gilbert Spross. The singers included Mr. and Mrs. Walter Heasty, Mrs. L. D. King, Mr. Scholl, Mrs. O. L. Stevenson, Mrs. C. D. Barr, H. D. Peacock and H. A. Melton. A. G.

Laros Conducts Children's Concert

The Easton Symphony Orchestra gave its first children's concert of the season on December 17. The orchestra was conducted by its regular conductor, Earle Laros, who chose a program that was most appropriate to the tastes of the audience. This was the first concert in the series and was for the pupils of the junior and senior high schools. The

auditorium was filled with eager listeners who applauded the numbers with enthusiasm. Ruth Gebhard, a member of the high school, was heard in two songs of Speaks. The orchestra played the Turkish March, Mozart; Ballet music from Sylvia, Delibes; Blue Danube Waltzes, Strauss; a movement from the Rustic Wedding Symphony; Irish Tune, Grainger; The Marionette March, Gounod, and March Heroique, Saint-Saens.

SALT LAKE CITY, UTAH

SALT LAKE CITY, UTAH.—A number of interesting piano recitals were held in this city recently, including programs rendered by the advanced pupils of Frank W. Asper at the McCune Recital Hall; Lucile Burnhope, pupil of Edward P. Kimball, also given at the McCune Recital Hall, and William Peterson, whose recital was given at the Ladies' Literary Club House.

The opening concert of the McCune School Symphony Orchestra was given November 29 at the Assembly Hall under the direction of Frank W. Asper. Haydn's symphony in G major, sometimes known as the Military Symphony, comprised the first section of the program, followed by Grieg's Autumn Storms and Beethoven's overture to Leonore, No. 3, op. 72. The Chaminade Chorus, under the direction of Anthony C. Lund, was an assisting factor in the presentation of this program which was the first of a series to be presented throughout the season by this organization.

Combined choirs of the L. D. S. Church broadcasted an interesting program over radio station KSL, this program consisting entirely of compositions by Prof. Evans Stephens, retired leader of the Mormon Tabernacle Choir.

An all-musical program was given by the music department of the University of Utah with Prof. Thomas Giles and Ellen Nielson in charge of the entertainment.

May Valentine's Comic Opera Company, an all-American organization presenting Balfe's Bohemian Girl, had a successful three-day engagement at the Salt Lake Theater, commencing November 25. V. B.

"A Distinguished Performance"

N. Y. Telegram

Leading New York Critics Praise

LEWIS RICHARDS

On Appearance as Soloist with New York Symphony



"The Music Itself Was the Last Word in Elegance and Charm."

—RICHARD L. STOKES, Eve. World

CONCERT MANAGEMENT
GEORGE ENGLER

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NEW YORK CITY

Olin Downes, N. Y. Times—

"Mr. Richards performed with excellent virtuosity and clearness . . . the performance as a whole was dexterous and musicianly. Mr. Richards was cordially applauded."

Olga Samaroff, N. Y. Evening Post—

"Mr. Richards played with excellent taste and musicianship as well as technical mastery and was warmly received by the audience."

Richard L. Stokes, N. Y. Evening World—

"The mood of a great part of the New York Symphony Orchestra's program last night at Carnegie Hall was tempered by Mr. Damrosch to the ghostly chiming of the harpsichord, at which Lewis Richards presented Haydn's concerto in D major. The consequence was the most attractive concert given this season by the Damrosch forces."

"Mr. Richards brought forth the harpsichord's elfin voice, its alacrity of fingering, its trill as delicate as that of a canary and the ethereal pastel hues provided by the contrast between its quill and leather manuals. The music itself was the last word in elegance and charm."

Samuel Chotzinoff, N. Y. World—

"Mr. Richards played superbly."

Frank D. Perkins, Herald Tribune—

"Lewis Richards, American harpsichordist, was the soloist in the Haydn concerto and gave a performance marking him as a highly skilled player."

A. M., New York Telegram—

"Mr. Lewis Richards at the harpsichord gave a distinguished performance and merited the ready applause of the audience."

New York Sun—

"He played with delightful deftness and charm."

Alfred Blumen Wins Critics' Praise

Among the most distinguished artists who have come to America from Europe in recent years is Alfred Blumen, pianist. He came not with a great blare of trumpets, but quietly, without display or noise, and it was only by gradual degrees that his past achievements became known here. Indeed, it may be said that not even today is Mr. Blumen known to the general public as he deserves to be and as he would be if his triumphs had been broadcast in the way they deserved. There were reasons, however, that required rest and quiet for Mr. Blumen during the first part of his visit to this country. He came here from South America by way of Mexico and Cuba, and in Cuba he was



ALFRED BLUMEN

taken down with a severe case of typhoid fever from which his recovery was slow. Arriving in America, Mr. Blumen settled in Chicago, where he has been occupying a part of his time with master classes at the Bush Conservatory. He has also given several recitals in Chicago and the vicinity and has played four times with the Chicago Symphony Orchestra.

Alfred Blumen was born in Vienna. He made his professional debut there at the age of ten in an orchestra concert under the direction of Oskar Nedbal, conductor of the Bohemian Philharmonic Society of Prague and the Vienna Tonkünstler Orchestra. At that time Blumen was the pupil of Robert Fischhof. For two years he gave concerts, playing in Vienna, Budapest, Prague and so on.

He then came under the influence of Emil Sauer, who took him as his pupil and assumed charge of his career. Sauer's first step was to forbid public performances absolutely. Blumen, therefore, turned his attention to the development of his art and to the acquirement of a general education. At the age of seventeen he again resumed public playing and was so immediately successful that he was able during his first season to play over most of Northwestern Europe. At the end of this first season, when his career was well under way and his future assured, the war broke out. Like all other healthy young men in Europe he was promptly drafted and was continuously in service until within three months of the armistice, rising to the degree of artillery officer. He received a severe wound and was retired and for nearly a year incapacitated.

Finally he resumed his much delayed concert career. He made his debut in Berlin and was again immediately successful. The press of many cities singled him out as one of the most important young artists of the day. Either in recital or with orchestra he played all over Europe: Scandinavia, Germany, Austria, Italy, Switzerland, Poland, Czechoslovakia and Hungary.

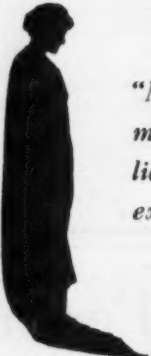
Frequently Mr. Blumen was selected to play Strauss works under the direction of the composer. He made three consecutive tours to South America and was the artist chosen to go with Strauss and the Vienna Philharmonic Orchestra, playing not only Strauss works but also the standard repertory, Beethoven, Liszt, Mozart and so on.

He also played under the direction of Strauss at the Augusteo in Rome, playing the Strauss Burlesque, which was such a pronounced success that on occasion it had to be repeated in its entirety—a rare event at any symphonic concert.

In one season Mr. Blumen played five orchestra concerts in Buenos Aires with Strauss, as well as nearly twenty recitals, and in Rio four orchestra concerts and ten recitals, and in Montevideo four orchestra concerts and six recitals.

One of the greatest honors that ever came the way of this young artist was that of playing at one of the rare orchestra concerts at the Vienna Opera. That was in March, 1923. The only other pianists who have had the same honor are d'Albert and Busoni. Among the orchestras with which Mr. Blumen has played are the following: Vienna Philharmonic under Strauss and Schalk, Vienna Konzertverein under Ferdinand Loewe, Vienna Tonkünstler Orchestra, Dresden Philharmonic under Strauss, Berlin Philharmonic under Bruno Walter, Munich Konzertverein, Leipzig Gewandhaus under Nikisch, Rome Augusteo under Strauss, Stockholm Royal Opera Orchestra and Konzertvereinigungen, Bucharest Philharmonic under Georgescu, Prague Philharmonic under Leo Blech, the Vienna Philharmonic in South America with Strauss, the Chicago Orchestra under Stock.

As to the press, some of the things that have been said of Mr. Blumen's playing are so opposite that they deserve to be



"Miss Peterson sang with much grace and with felicitous and characteristic expression."

The New York Times said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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quoted. Here is one from Musical Opinion, London, commenting on his Welte-Mignon recording of Franck's prelude, Choral and Fugue: "Alfred Blumen is evidently a pianist who has a singularly noble conception of the rhythm of harmony, for his interpretation of the Cesar Franck Prelude, Choral and Fugue is based on a movement of the harmonies rather than of the actual notes. In the Prelude his rendering is restless, reaching the agitated, to the player-pianist who tries to read the short notes in measured time; but the moment the player-pianist gives himself over to the progression of the chords, and in particular to the marking of the bass, his reading proves to be very firm indeed, and the excitement becomes that spiritual ecstasy which is the true mood of the music. This kind of performance is one that piano students should observe, seeing that the plain, measured enunciation of the short notes is what makes Franck dull in ordinary hands. There is grandeur in Blumen's spacing of the time in the Choral. The Fugue he treats as if it were a mighty improvisation (which one may indeed take it to be), and he realizes a thrilling effect in that bell-like coda which forms the climax of the piece."

The Neue Freie Presse (Vienna) speaks of Blumen's "rhythmic sweep and stupendous technic;" the Neues Wiener Tagblatt calls attention to his "fiery temperament;" the same paper calls him a "keystormer" without rival (it is a little difficult to translate the curious but expressive German terms) and says that he is overflowing with temperament, has astounding surety and a technic that recognizes no difficulties. The Vienna Allgemeine Zeitung says: "Bulow, in the year 1885, said of the Burlesque in D minor (Strauss) that it was unplayable. Blumen plays it with technical ease and musical charm." The Berlin Nationalzeitung says that Blumen possesses such virtuosity that he can play the most difficult passages at any tempo; the same critic (Eugen Spanuth) adds that in his playing Blumen paints wonderfully poetic mood pictures and builds magnificent climaxes . . .

But it is impossible in the brief space allotted to this article to give any adequate idea of the wealth of praise that has been showered upon Mr. Blumen by the press of all Europe and South America. A perusal of the comments of the critics, and a consideration of the very great number of concerts this young virtuoso has been engaged for and the noted conductors he has played under, is sufficient to convince one that he is one of the leading pianists of the day.

Mme. Foy's Pupils Successful

Leonore Gordon Foy recently presented a number of her artist pupils at the Morrowfield Hotel, Pittsburgh. "It is impossible to tell the quality of singing and rare interpretation that Mme. Foy is bringing to Pittsburgh," said the Squirrel Hill Times in commenting on the concert. The same paper declared that Margaret Davis, coloratura soprano, and Thomas Strang, tenor, sang a duet from La Traviata in a superlative manner. Miss Davis also was heard in three solos, which she "sang with a grace that clearly illustrated the versatility a coloratura soprano can achieve under the proper guidance." According to critical opinion, Mr. Strang, in his group of solos, proved that his voice is flexible and lyric with fine dramatic capabilities. Mme. Foy's excellent quartet, consisting of Miss Davis, Celia Little, contralto; Mr. Strang and his brother John Strang, baritone, gave several selections much to the delight of the audience. Nellie Risher furnished excellent accompaniments for the entire program. The review in the Squirrel Hill Times concluded with this salient paragraph: "Mme. Foy will present her artists from time to time throughout the year. She is to be congratulated upon the work of her pupils. Few artists sing with the ease and flexibility that do her pupils and only one with the keenest



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LEONORE GORDON FOY

insight into voice production and natural song could achieve such marked success."

Many of Mme. Foy's pupils appeared in the unusually fine performance of Pinafore which was given recently at the Syria Mosque in Pittsburgh. Among those in leading roles were Delphine Heimert, Elsie Corynne McCarthy, Celia Little, Regis C. Reagan, F. William Saalbach, William Fogarty, James J. Malzone, Edward Coyne and Wilfred King. There was a chorus of fifty and an orchestra of twenty-five under the direction of William R. Michel. The entire cast was recruited from local studies, Mme. Foy's pupils being well represented.

Lotte Leonard to Sing at Scala

BERLIN.—Lotte Leonard, German soprano whom the Wolfsohn Bureau is bringing to America, had such success on her recent Swiss tour that she has been engaged to sing at the Beethoven Festival in the Scala, Milan.

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TORONTO, ONT., CANADA

TORONTO, ONT., CAN.—One of the finest concerts of the season was given in Massey Hall by the Boston Symphony Orchestra, Serge Koussevitsky conducting. The program opened with a Mozart Serenade which was beautifully played. Then followed Debussy and Stravinsky. A fitting climax was reached in Tchaikovsky's Fourth Symphony. It was exquisitely done, and the ovation Mr. Koussevitsky and his orchestra received was but a just reward for such a glorious concert.

Kathleen Parlow, Canadian violinist, played the Paganini D major concerto with the New Symphony Orchestra. Miss Parlow is a brilliant virtuoso and the Paganini work gave her ample opportunity to display her excellent technique. The orchestral program consisted of the Overture to Manfred and the second Beethoven Symphony. The Beethoven was well done, especially the *largo*, which was beautifully played. Dr. Luigi Von Kunits conducted with his usual skill.

The English Singers gave Montreal a wonderful treat. Much was expected of these singers and music lovers were not disappointed. They gave some rare English things magnificently.

The Australian National Band, Albert H. Baile, director, played at Massey Hall before an enthusiastic audience. This band is purely a brass organization and it was remarkable the striking orchestral effects obtained without the use of reeds. Although Toronto hears many of the world's finest bands at the Canadian National Exhibition, the Australians did not suffer by comparison. In fact, the band caused a mild sensation which will not be forgotten by those privileged to hear them.

Gertrude Huntley gave a fine piano recital at the Toronto Conservatory Hall. Mme. Huntley was brought here by the Woman's Musical Club and they are to be congratulated.

The Elgar Trio, from the faculty of The Hambourg Conservatory of Music—Yvonne Hazlewood, pianist; Richard Wix, violinist; Martin Chenhall, cellist—gave a delightful recital at the King Edward Hotel assisted by Ruth Cross, contralto.

Joseph Hofmann, pianist, gave a brilliant recital in Massey Hall. Mr. Hofmann revealed the many sides of his artistry with works by Mendelssohn, Beethoven, Chopin, Behrend, Chasins and Balakireff.

At the fifty-second twilight concert of the New York Symphony Orchestra, Paul Douguereau, pianist, was soloist. This was Mr. Douguereau's first appearance in Toronto and he certainly made a wonderful impression, especially in his Debussy, which concluded a group of solos magnificently played. The orchestra played an Overture by Mendelssohn and the Haydn Symphony in D major with its usual perfection.

The Hart House String Quartet has returned from a most successful tour of the Western provinces, playing in almost every large city enroute. They were most enthusiastically received and rightly so, for this quartet is one of the finest on the continent; easily one of the greatest quartets Canada has ever assembled.

Marjorie Vincent, a local soprano, gave a delightful vocal recital in the Toronto Conservatory Hall. Miss Vincent sings most artistically. She was assisted by the cellist, Leo Smith. Dr. Healy Willan and Elizabeth Hedly were the accompanists.

Arthur Blight, baritone, and Ernest Seitz, pianist, both members of the faculty of the Toronto Conservatory of Music, gave an interesting joint recital at the Conservatory Hall.

The Kilbourne String Quartet gave the second concert of the Beethoven Centenary series at Hart House Theater, before a packed house. The work of this quartet was enthusiastically received.

Florence Richardson, violinist, artist-pupil of Dr. Luigi Von Kunits, has gone on a six months' concert tour of the United States. R. S.

BERLIN

(Continued from page 5)

"mechanical" music. The pieces rendered by the Steinway Welte piano had already been heard at the last Donaueschingen festival. Toch, Hindemith, and Münch tried to demonstrate in these pieces the possibilities of music written for mechanical instruments. The discussion after the concert revealed the fact, however, that even in the radical November group serious doubts were exposed regarding the artistic weight of the new slogan—"mechanical music"—defended with so much enthusiasm by Mr. Stuckenschmidt.

A group of pianists demands attention. Vladimir Horowitz, the young Polish pianist has been the most successful of all the new-comers during the last few years. His two recitals were received most favorably. Severin Eisenberger, well known and highly esteemed here for many years, has shown undiminished power in his remarkable art. Paul Loyonnet from Paris, unknown here so far, has made an excellent impression thanks to his finished mechanism and cultivated taste. Marie Antoinette Aussenac, Princesse de Broglie, probably hailing from Paris, also played the piano with masculine power, but also with unusual power of intellect.

Josef Lhevinne, now a resident of America, has long enjoyed a high artistic reputation in Europe. He valiantly defended his fame at a recent concert here. He is certainly one of the most accomplished players of the day.

ARTHUR SHATTUCK PLAYS

Arthur Shattuck made a successful Berlin debut before the war. After many years absence he has now returned to Germany and has presented himself as a pianist of high

qualities a mature and noble artist. Particularly impressive is his musicianly treatment of polyphonic music.

American Art was also successfully represented by Myra Mortimer. Her vocal excellence has on several occasions been praised in my Berlin letters. In her last recital she sang an interesting program, in which a group of old and modern English and American songs. (E. C. Sharp, H. A. Murphy, Maurice Besley, Kurt Schindler), particularly arrested attention. Coenraad von Bos accompanied in masterly style, and the singer's beautiful soprano was a treat to the ear. HUGO LEICHTENTRITT.

Activities at Curtis Institute

Three young artists who have been trained at the Curtis Institute of Music gave remarkable performances in Philadelphia at two separate concerts on December 12. Louise Lerch, an Allentown girl who after two years of study with Marcella Sembrich was accepted last season by the Metropolitan Opera Company, was one of the artists at the musicale at the Penn Athletic Club. In this, her first public concert in Philadelphia, Miss Lerch proved the sensation of the evening. The sheer beauty of her voice, its musical perfection, and the finished style of the singer roused the audience to great enthusiasm. The singer is a pure lyric soprano with the natural facility of a coloratura. One of the numbers that was most enthusiastically received was the difficult Vengeance aria of *Astrafante* from Mozart's *Magic Flute*, which Miss Lerch sings in the original key and is required to reach F above high C.

In another concert hall, a short distance away, patrons of the Stanley Music Club heard two richly endowed children in works performed usually by mature artists. With the background of one hundred musicians conducted by Artur Rodzinsky the two youthful performers played two concertos in a manner that revealed extraordinary virtuosity and musicianship. Jeanne Behrend, a young Philadelphian now a pupil of Josef Hofmann at the Institute, in her presentation of the difficult G major concerto of Beethoven showed brilliant musicianship, brilliant technique and a fine poise. The reception given to Iso Briselli, a protégé of Carl Flesch, the director of the violin department, lifted him from the ranks of comparatively unknown boy violinists to the group where distinguished talent indicates a brilliant future. He has been technically trained by Richard Hartzler under the supervision of Mr. Flesch. In the Paganini concerto in D major the boy showed tone of rare beauty, and technique worthy of a big violinist.

One of the most interesting concerts given at the Curtis Institute during December in the series arranged by faculty members was that of Carlos Salzedo, director of the harp department. Mr. Salzedo opened the program with four dances of the eighteenth century which he himself had transcribed for the harp from the original music. This was followed by his own sonata, a composition written some four years ago and with many highly interesting points. There is a piano part modeled so closely upon the idiom of the harp that it is difficult at times to distinguish between the instruments, especially when both are in the extreme upper register. The work is exceedingly modern as to harmonization, musical thought and melody, and resembles a fantasia in form rather than a sonata. Maurice Ravel's beautiful introduction and allegro for harp, string quartet, flute and clarinet closed the program. Mr. Salzedo was assisted in this number by Emanuel Zetlin, first violin, Henry Temianka, second violin, Louis Bailly, viola, Felix Salmond, violoncellist, William M. Kincaid, flute, and Daniel Bonade, clarinet. All are faculty members at the Curtis Institute of Music.

Casper Reardon, a second year harp student under Mr. Salzedo, has been awarded the scholarship offered by Mr. Salzedo in composition for the harp. The student spent his summer at work, and successfully passed the examination in composition required by Mr. Salzedo. Young Reardon is now writing a series of preludes for the harp, one of which, *Nocturne*, has been included by well known harpists upon their concert programs. Lucile Lawrence, head of the Lawrence Harp Quintet, uses the composition upon all occasions.

Students at the Curtis Institute of Music had the privilege of playing upon instruments valued at \$53,000, recently in the course of a lecture upon Famous Violins and Their Makers, which was given at the school by Jay C. Freeman.

Through the courtesy of Rudolph Wurlitzer, the owner, an exhibition of instruments valued at a quarter of a million dollars was on view, the collection having been shipped specially from New York for the occasion. Two movements from the Beethoven Quartet in E minor were played upon instruments from the collection by students trained in ensemble by Louis Bailly. They used a Stradivarius cello worth \$20,000; a Viatti Stradivarius worth \$15,000; another worth \$10,000 and an Amati viola worth \$8,000. The students were Judith Poska, first violin; John Richardson, second violin; Paul Ferguson, viola, and David Freed, cello.

Tiefland in England

(Continued from page 5)

excellence with which he sang the role of Moruccio. Heard often on the Auditorium stage, Nicolich made but little impression on the writer since his debut a season ago, but his performance in Tiefland, in a secondary role, was that of a master singer, a master actor, and his declamation was above par.

Elsa Alsen, who has sung the role of Marta often in Germany in the original, was asked only a few days ago to learn the part in English so that Tiefland could be given this season as promised. The role is a trying one, and the change of text from German into English somewhat hampered the brilliant songstress, who did beautifully with the part, but not as well as she will after two or three repetitions. Her English was good, clear and she made a profound impression with her listeners. Alice d'Hermanoy was funny as Pepa, Irene Pavloska interesting as Antonia, Lorna Doone Jackson clever as Rosalia, and a special notice must be written concerning the beautiful interpretation of the role of Nuri by Helen Freund. Happy indeed is the Chicago Civic Opera in having in its personnel such a clever little lady as Miss Freund. In children's roles she is inimitable and her Nuri was the best achievement of her operatic career. She sang the difficult music of the role exceptionally well. She projected her words clearly over the footlights and by her *savoir faire* and gentle deport-

ment she won the hearts of the audience and the esteem of the connoisseurs. Jose Mojica, a most reliable singer and actor, made much of a role far inferior to his talent.

Stage director Charles Moor once again distinguished himself and we repeat again that the stage management of the Chicago Civic Opera is now, for the first time in its history, in capable hands. Moor knows his business and we are learning a great deal about staging by witnessing performances at the Auditorium.

The performance was under the direction of Henry G. Weber, who one of these days will surely add after his name "musical director of the Chicago Opera." When a little older, if that honor is tendered him, he will be ready for it. He is the logical man for the place—not because he is American born or because his birthplace is Chicago, but because of the fact that he is an excellent musician, a splendid man of the theater, is calm and circumspect, and that he interprets every school of classic and modern opera equally well.

Tiefland has been given often in Germany since 1908 and we predict here that it will be retained in the repertoire of the Chicago Civic Opera. The manner in which it was presented here could not be surpassed anywhere. It was a star performance on the stage as well as in the orchestra pit, and the management of the Chicago Civic Opera is here congratulated for the big success achieved with the novelty. Of all the operas given in English, the one that will help the cause most to date is Tiefland. Long life to it and may it be repeated often this season and in years to come! RENE DEVRIES.

NEW YORK
CONCERT ANNOUNCEMENTS

- December 30—New York Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Musical Art Quartet, evening, Aeolian Hall; Artistic Mornings, Plaza.
- December 31—Philharmonic Orchestra, afternoon, Carnegie Hall.
- January 1—Symphony Concert for Young People, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall.
- January 2—Albert Spalding, violin, afternoon, Carnegie Hall; Hugo Kortschak, violin, afternoon, Aeolian Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium; Sigmund Feuerman, violin, morning, Steinway Hall.
- January 3—Leonora Cortez, piano, evening, Aeolian Hall.
- January 4—Philadelphia Orchestra, evening, Carnegie Hall; Nadia Reisenberg, piano, evening, Aeolian Hall.
- January 5—Samuel Gardner, violin, evening, Carnegie Hall; Alfred Cortot, piano, afternoon, Aeolian Hall; Max Barnett, piano, evening, Aeolian Hall; Gitta Gradova, piano, evening, Town Hall.
- January 6—Boston Symphony Orchestra, evening, Carnegie Hall; Ruth Breton, violin, evening, Aeolian Hall.
- January 7—New York Symphony Orchestra, evening, Carnegie Hall; Charles Naegle, piano, evening, Aeolian Hall; Biltmore Friday Morning Musicals.
- January 8—Symphony Concert for Children, morning, Carnegie Hall; Boston Symphony Orchestra, afternoon, Carnegie Hall; Leonid Kreutzer, piano, afternoon, Aeolian Hall.
- January 9—Philharmonic Orchestra, afternoon, Carnegie Hall; John Charles Thomas, song, evening, Carnegie Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium; Ossip Gabrilowitch, piano, afternoon, Town Hall.
- January 10—Beethoven Association, evening, Town Hall; Socrate Barozzi, violin, evening, Aeolian Hall.
- January 11—Mischa Levitzki, piano, evening, Carnegie Hall; The Dudley Buck Singers, evening, Town Hall; Hardesty Johnson and Isabel Garland, evening, Chickering Hall; Mieczyslaw Horszowski, piano, afternoon, Aeolian Hall; Guiomar Novas, piano, evening, Aeolian Hall.
- January 12—Banks Glee Club, evening, Carnegie Hall; Dorothy Helmrich, song, evening, Town Hall; Carl Flesch, violin, evening, Aeolian Hall.

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EDOUARD TRUCCO

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Reve Noir (Black Dream), high... 40

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NEW YORK CONCERTS

DECEMBER 19

New York Philharmonic: Zimbalist, Soloist

Efrem Zimbalist, appearing as soloist with the New York Philharmonic Orchestra at the Metropolitan on December 19, proved a magnet that drew many standees in addition to the regular subscription patrons. His part of the All-Russian program was the Glazounoff concerto in A-minor, op. 82, for violin and orchestra, played through as one movement without intermissions. Mr. Zimbalist's consummate technic and warm, almost sensuous, tone, were very much in evidence. Into the folk tunes which constitute several of the minor themes he threw all the mysterious loveliness of the legends about which they were woven. In his playing there was something extraordinarily virile with a suggestion of power kept in leash. Mr. Zimbalist has no need of performing digital gymnastics to insure his reputation, but in the course of his performance he showed his astonishing ability in this respect in a cadenza that swept along dizzily with doubled threnodies intermingled with lightning staccato plucking of the strings.

The other numbers on the program were Glinka's overture to *Ruslan and Ludmilla*, typically Russian in context and treatment and a fitting opening for the Zimbalist offering, and the masochistic *Pathetic Symphony* by Tchaikovsky. "Age cannot wither nor custom stale" the appeal of this number for the faithful followers of the Philharmonic Society. Willem Mengelberg, who conducted, strove, and succeeded to a large degree, in giving a rather different interpretation, toning down his climaxes to some extent, and reducing the wailing sweetness of the lamentoso to a pervading melancholia rather than a burst of anguish.

Friends of Music

A most interesting Sunday afternoon concert at Town Hall was that of the Society of the Friends of Music.

Mozart's *Idomeneo Overture* opened the program, followed by Carl Friedberg's playing of the C major concerto by Beethoven. The pianist was in his best estate, and gave a clarified, musical and technically polished performance. He displayed a high order of intellectuality also in his reading of the solo piano part of Beethoven's *Choral Fantasy*. In that work, the chorus of the society covered itself with glory, singing beautifully, too, in a group of Brahms folk-songs.

Artur Bodanzky conducted with devotion and musicianly thoroughness.

DECEMBER 20

American Orchestral Society

On December 20 the orchestra of the American Orchestral Society gave the first of its up-town season's concerts at Aeolian Hall, Chalmers Clifton conducting. The program began with the Beethoven Seventh Symphony, followed by Debussy's *Two Dances* for harp and string orchestra. Then came the *Prelude and Love Death* from *Tristan and Isolde*, and, to end with, the Saint-Saëns B minor concerto for violin and orchestra. Lucile Lawrence was the harp soloist and Barbara Lull the violinist. This orchestra, whose mission is to provide a training school for young players desirous of undertaking an orchestral career, plays very creditably indeed, strengthened, as it was, by a few first-desk men from the New York Symphony. There was life in the Beethoven symphony and a considerable feeling in the Wagner number.

Lucile Lawrence is a fine harpist. She plays with a decision which is a pleasant contrast to the languorous methods of so many women harpists. Her technic is ample and she did full justice to the musical side of these early and somewhat obvious works of Debussy. Miss Lull was excellent in the Saint-Saëns concerto. It is a tuneful work and Miss Lull read into its pages all the significance it has, which is not much, after all. Technically she was entirely competent and dealt with its various difficulties with a light and sure hand. Mr. Clinton provided good accompaniments for both soloists.

New York String Quartet and Leginska

The large, distinguished audience that filled Aeolian Hall on December 20, listening to an evening of delightful chamber music, must have been duly grateful to the New York String Quartet and Ethel Leginska, pianist, who left her orchestra in Boston long enough to appear as assisting artist. The program was well chosen, consisting as it did of the Haydn quartet in G minor, op. 74, charmingly played with tonal balance, a remarkable smoothness of tone and exceptionally good rhythm. Messrs. Cadec, Siskovsky, Schwab and Vaska are indeed artists in themselves and their combined efforts proved admirable indeed.

The Beethoven in F minor, op. 95, aroused special interest and appreciation for the quartet played it beautifully. For the Schumann quintet in E flat major, the valuable services of Miss Leginska were obtained and the little pianist was given a hearty reception when she appeared on the stage and modestly took her place at the piano. Moreover, she played superbly, with all her fire, splendid rhythm, and then, again, her exquisite caressing of tone where demanded. But at no time did she over-shadow the quartet. They all played delightfully in accord and the balance was even. Part of the work was given in memory of Franz Kneisel and Louise Svencenski, and most effective was the *In modo d'una Marcia*.

DECEMBER 21

Mischa Elman Quartet

The Mischa Elman String Quartet gave the second of its season's recitals on December 21. The program called for the Beethoven quartet in F minor and the Cesar Franck quartet in D major. The playing of these musicians is certainly of first class order. It is a recognized fact that a quartet is as good as its first violinist; this is in itself enough of a recommendation for this organization, as the art of Mischa Elman has been and still is, one of the high lights in the violin profession. Mr. Elman has tried, no doubt, to subdue his golden tone and personality in the ensemble, but

it is a tone so luscious that its color and warmth can not even be hidden under the proverbial bushel. The playing of the four men was by far the best in the Franck number; this was beautifully done and the geniality of the composer was decidedly felt after the turbulent Beethoven. In the *lento* the cry which is the theme had an almost plaintive wail to it; the Scherzo was a clever tonal combination and there was breadth to the Finale. During the course of the evening one experienced a complete feeling of satisfaction with the exquisite sound and interpretation which Mr. Elman, Edwin Bachman, William Schubert and Horace Britt produced.

The Philharmonic Benefit Concert

On Tuesday evening, December 21, at Carnegie Hall the Philharmonic Orchestra gave the first benefit concert it has ever given, the proceeds going to the orchestra's benefit fund. There are to be two concerts a year for this fund hereafter. There was certainly enough music for anybody's money. Mr. Mengelberg began with a performance of the Beethoven *Egmont Overture*, and ended with a rousing reading of one of his favorites, Liszt's *Les Preludes*.

The high spot of the evening was John McCormack's singing of the recitative and aria from Beethoven's *Mount of Olives*. One regrets that there is not more frequent opportunity to hear Mr. McCormack here in a work of this kind. This music is not Beethoven at his best; in fact, it takes all the supreme vocal art and the feeling of conviction that Mr. McCormack brought to it to make it live. But live it did, and live it always will when sung as Mr. McCormack sang it. One feels that he is convinced of its value and in convincing himself he convinces his hearers. The audience recalled him repeatedly as well it might. Later in the evening he presented a group of Wolf songs, sung with the orchestra, Mr. Mengelberg conducting.

For the middle group of orchestral works George Georgesco, leading Roumanian conductor, made his first appearance in America. Mr. Georgesco conducts the Royal Philharmonic at his home in Bukarest and leads at the Royal Opera as well. He directed the Mozart E flat Symphony, the Second Roumanian Rhapsody of Enesco and Strauss' *Don Juan*. As soon as Mr. Georgesco came to the stand one saw from his calm, authoritative manner that he was a man of experience. He gave a straightforward, clean-cut performance of the Mozart; the Enesco Rhapsody was well played, but it is a dull thing at the best; the *Don Juan*, however, was electrifying—as vital and spirited a performance as that splendid work has ever received upon the Carnegie Hall stage. Mr. Georgesco took it on the whole at a pretty brisk pace, giving it added life and sparkle. It was a performance that established him at once as a leader of most decided attainments and it got the heartiest applause of the evening, with repeated recalls for the conductor.

During the evening a gentleman added to the length of the over-long program by making a speech about something that everybody already knew about—the benefit fund.

DECEMBER 22

Antonio Meli

Antonio Meli, Italian-American baritone, who has recently returned from study abroad, made his debut in the role of concert singer on December 22, in Aeolian Hall. Mr. Meli had many friends and enthusiasts among the audience who very clearly made him understand that he is a great favorite not only personally but of the gods. That he has been blessed with a beautiful organ is an obvious fact as soon as the baritone begins to sing. The voice is not a big one in range, but of lovely quality; the upper register is especially fine, for it is very resonant and brilliant. To this natural fact there is added a smoothness and freedom of production, which if it occasionally seemed impaired was due to a severe cold. Mr. Meli also has a fine command of the legato and an ability for dynamics and well graded pianissimos. It is with these attributes that he is able to shade and color, to give expression and nuances to his work, which with maturity will be backed by a more mellow interpretation. The singer also has to his advantage a poise and refinement of presence which are rare in one so young. He has a fine physique and assurance, assets of great importance in vocal work, and with which is also coupled a sane balance of modesty.

The program opened with Handel's *Largo*, this group also including Tirindelli's *Amore Amor*, Cimara's *Stornello*, Falconieri's *Ochietti Amati*, Durante's *Danza*, *Danza Fanciulla*, followed by Mozart's *Non Piu Andrai*. This collection alone would have been sufficient to establish the fact that Mr. Meli is a versatile singer. There was individuality and understanding, lyric and dramatic quality, while in his French, English and Sicilian folk song groups he displayed taste and a predominance of the exuberance of youth. With such an abundance of merits already at his disposal and such an auspicious debut, Mr. Meli should have a splendid future.

DECEMBER 23

New York Philharmonic: E. Robert Schmitz, Soloist

The Philharmonic celebrated Christmas week by playing its 2,127th concert at Carnegie Hall on December 23. The program began with the second symphony of Saint-Saëns, which is neither Christmas music nor any other kind of music to speak of. The program ended with Dr. Strauss' *Dance of Salome* from the opera; this is a pretty artificial sort of music but it is put on the orchestra with a master hand and sounds well. Mr. Mengelberg got all out of it that there was in it. Between these two pieces E. Robert Schmitz, pianist, was soloist in two other pieces. First came *Nights in the Gardens of Spain* by De Falla. Mr. De Falla had two ears out of a total of two cocked in the direction of Debussy when he wrote this piece. It awakes memories of *Soiree de Grenade* and, of course, of Iberia. It is pleasant music to listen to, however, and Mr. Schmitz gave a most agreeable performance of the piano part. The other work was Strauss' early *Burleske* for piano and orchestra, a delightful thing in which he didn't worry about anything except writing good tunes and succeeded in doing it. It is very effective indeed, both for the piano and orchestra, and Mr. Schmitz shone brilliantly in his performance of the former, splendidly sup-

ported by Mr. Mengelberg and his men. The program was repeated on Friday afternoon.

DECEMBER 26

New York Symphony: Gershwin and Sibelius

On the program of the New York Symphony concert at Mecca Temple, on December 26, Walter Damrosch gave that fine work which he commissioned last year, the piano concerto in F by George Gershwin, following it immediately by the first performance anywhere of a new work by Sibelius, *Tapiola* (The Forest), a short symphonic poem commissioned by H. H. Flagler, president of the Symphony Society. If it was Mr. Damrosch's idea to show how much better his choice was than Mr. Flagler's, he certainly succeeded. The Gershwin work sounded even more vivid and vital than last year. A few holes in it are still apparent but it is full of ideas, quaint and happy melodic, harmonic and rhythmic conceits. It sounds better with each hearing. Mr. Gershwin played the solo piano part brilliantly and there was tremendous applause.

Then came Sibelius. When Mr. Damrosch made a little introductory speech, talking about the dark and sombre Northern color of the music and announcing that the whole work was built up on one theme, a lot of us began to suspect that there was something wrong with it. And there was. It was one of the dulllest, least interesting, most tiresome orchestral pieces it has ever been the misfortune of the present writer to listen to. Mr. Damrosch was right. There is only one theme and that is exactly one measure long and has a range of a major third. By the time one has heard it a hundred times or more, in every possible variation and inversion and from every possible instrumental combination, one is heartily sick of it, for it is a weakly, insignificant little theme at the best. The conviction grows with each new work that Sibelius has said about all he has to say some time ago, and that all this dark, sombre, brooding Northern atmosphere of his new works is merely absence of ideas.

The concert began with one of Mr. Damrosch's familiar readings of the fifth Beethoven symphony.

New York Philharmonic: Zimbalist, Soloist

Three items only made up the December 26 concert of the New York Philharmonic Orchestra at Carnegie Hall. It was the 2129th concert of the society, now the second oldest in the world, Willem Mengelberg conducting. Glinka's Russian and Ludmilla overture opened the program, and Brahms' third symphony closed it, Mr. Zimbalist playing the Glazounoff violin concerto in between. Needless to say, this varied program, with popular-style, classic-style and modern-style pleased the large audience. One wonders at Brahms who in this third symphony, writes plain melody, of genial nature indeed, appealing to anyone. Violinist Zimbalist played with the solidity of tone and artistic significance expected of him and Mr. Mengelberg seemingly conducted with unwonted vigor. There was tremendous enthusiasm.

BALTIMORE, MD.

BALTIMORE, MD.—An event of the local season was the appearance of Ernestine Schumann-Heink as soloist at the second concert of the New York Symphony Orchestra. Director Walter Damrosch had arranged an entire Wagner program, into which Mme. Schumann-Heink fitted perfectly. Her voice is as pure as ever and one marvelled at the singing of Erda's Warning from *The Rheingold* and Waultraute's Narrative from *Götterdämmerung*. None know Wagner better than Mr. Damrosch and the orchestra played in an inspirational manner. Mr. Damrosch was also accorded a great reception, for the concert marked his second and farewell appearance of the season, as Otto Klemperer will direct the remaining concerts of the New York series.

Few artists claim greater popularity in Baltimore than Ernest Hutcheson, the pianist, and rightly so, for in addition to being a fine player and musician, Mr. Hutcheson was one of us for quite a few years while he was a member of the Peabody faculty. His recent appearance as soloist at one of the weekly recitals at the Peabody naturally meant a capacity audience. As always the recital was satisfactory throughout.

The one performance of *Pique Dame* by the Washington National Opera Company here fell flat. Considerable adverse criticism by Baltimore critics of the first performance in the Capital did not help things here, although the writer felt that all things considered the performance was a creditable one. True, the opera did not attain Metropolitan heights, but it must be remembered that except for the guest artists in the chief roles, the work is that of true music lovers, who should be greatly commended. The local guarantors were called upon for practically the entire amount, which was indeed to be regretted. This year's efforts, too, should result in a more sane selection in the future as to the operas to be performed.

A most interesting recital was that offered by Elsa Alsen. This singer, whose first appearance in this country was in Baltimore, has risen to great heights in her work and her recitals here are events that no true lover of music can afford to miss. Baltimoreans are pleased to know that Mme. Alsen will be with the Chicago company when it appears here in February.

The Westminster Choir, that excellent company of singers from Dayton, appeared here recently. No better choral work has been heard in years.

Variety in music is desirable at times and this held true when the Tipica Orchestra of New Mexico gave a concert here recently.

The English Singers furnished the weekly Peabody recital and gave an excellent performance. This sextet of artists strengthened the fine impression created previously and a large audience greeted the visitors.

One of the most satisfying recitals of the season was that of Claudia Muzio. Having made her only previous appearance here in the title role of *Tosca*, one anticipated her qualifications as a recitalist. Mme. Muzio ran the gamut from operatic arias to small encore numbers and in all she attained perfection.

The first public appearance of the Baltimore and Ohio Railroad Glee Club drew an immense audience. This organization is now under the capable direction of George Castelle

who succeeded the late Hobart Smock. Mr. Castelle has given previous evidence of his ability as director of vocal organizations and the B. & O. Club is bound to reflect its director's efforts. Elsie Kraft Hurley and Robert Wiedefeld, pupils of Mr. Castelle at the Peabody, were the soloists.

The death of Joseph Pache is a great loss to Baltimore. For over a quarter of a century, Mr. Pache was director of the Oratorio Society of this city and in this capacity he wielded a great influence. The work of this organization reached great proportions under Mr. Pache and his loss leaves a vacant place not easily filled. E. D.

Federation Biennial Songs

The National Federation of Music Clubs, for its fifteenth biennial convention, which is to be held in Chicago, April 18-25, has had bound for it a collection of part songs by special permission of the various publishers represented. The publishers who have given this permission are as follows: Gamble Hinged Music Company, Augsburg Publishing House, Oliver Ditson Company, John Church Company, G. Schirmer, Inc., J. Fischer & Bro., Arthur P. Schmidt Company, Theo. Presser, Ricordi & Co., Inc., Boston Music Company, C. C. Birchard & Company. The music is collected into two neat octavo volumes of about 100 pages each, the titles of which are: *The Singing Biennial Collection* (Book I, Musical Singing for Clubs and Assembly Singing Collection; Book II, Massed Chorus Concert). It is probable that no such thing has ever been accomplished before, and it is a fine tribute not only to the vision of the officers of the National Federation of Music Clubs, but also to the various publishers who have permitted their works to be used.

Gunster's Dallas Success

Frederick Gunster, tenor, now on his southern tour, delighted a large audience in the ball-room of the Alolphus Hotel, Dallas, Tex., on December 6. Mr. Gunster proved himself a fine program maker as well as an artist of unusual vocal endowments and interpretative gifts. His singing of the classics was of high musical worth, and his delivery of a final group of Negro spirituals, in costume, displayed surprising versatility. His characterization of the old darkey was finely drawn. There were flashes of humor mixed with pathos, reviving in the hearer memories of the old South and a tender regard for the type of colored servant now almost extinct.

Liszniewska and Graveure at White House

The President and Mrs. Coolidge were hosts at the most important of their series of state dinners on December 16, entertaining in honor of the foreign envoys to this country. Flowers and music added to the charm of the evening, and besides the earlier program there was a musicale to which 250 extra guests were invited. Mme. Marguerite Melville Liszniewska, pianist, and Louis Graveure, baritone, the latter accompanied by Bryceson Trehearne, at the piano, gave the program, after which they were presented to the President and Mrs. Coolidge, both of whom expressed great appreciation of the concert.

MME. POVLA FRIJSH

Danish Soprano



The fact that Mme. Povla Frijsh announces four New York recitals in Aeolian Hall on the evenings of January 17, 24, February 7 and 14 is sufficient in itself to make the season an interesting one. Musical connoisseurs already know the value of a recital by Mme. Frijsh, and the larger public has become familiar with her art through her several nation-wide tours.

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TEACHING OR TEACHING OTHERS

HOW TO TEACH THEMSELVES

By LEON SAMETINI

Article I

The above subject is one which has been discussed innumerable times, and about which columns could be and have been written. I believe that the fault lies in the latter, i. e., the books which have been written seem to be too long drawn out, too complicated, and too incomprehensible for the average student. And it is with this idea in mind that I want to write these articles, making them brief, and at the same time as comprehensible as possible to the violin students who have not the opportunity to study with authoritative teachers, and who feel the need of advice.

The most important of all problems is how to practice. Practicing is not a matter of mere playing and repeating phrases, passages, or notes, but practicing consists of studying similar to the studying we do in books, such as arithmetic, algebra, geometry, etc.

The first principle is to learn the text of any one composition, which consists of the left hand, right hand, and rhythm. The left hand consists of the intonation, correct fingering, and shifting. The right hand consists of the bowing, and the rhythm or time. The rhythm must not only be counted out first, but must also be thoroughly felt. Each of these must be studied as a separate problem.

When studying the left hand technique, the notes which are played across the strings should be looked upon as double-stops, since the bow divides them into single notes,

but as far as the left hand is concerned they represent nothing else but double-stops and should therefore be practiced as such.

The same applies to the bowing. A martele, spiccato, or staccato bowing should be practiced on open strings so as not to let the left hand interfere with the difficulty of the right hand.

The rhythms should be studied without the use of the violin or bow, and when each one of those three (left hand, right hand, and rhythm) have been studied as a separate problem, then the student can start to use all three at the same time real slowly, and gradually faster into the correct tempo.

The student will readily see that the object of practicing or studying this way is to learn to prevent mistakes rather than to correct them.

Unfortunately so many students study violin, or try to play violin by ear. If they have a good ear and do not study with their brain they develop the bad habit of placing the fingers constantly on the wrong spot and making their ear call their attention to bad intonation, rather than learning to prevent mistakes through mental study, knowing where the fingers should be placed, rather than to place them at random.

GOTHAM GOSSIP

TOWN HALL ROUND TABLE ON CHORUSES

Chairman Tremaine found fifty people, all interested in music, gathered at the Round Table luncheon, Town Hall, December 20. Percy Grainger, guest of honor, told of the many fine choruses, and also equally poor orchestras, in the Antipodes; everywhere works by classic and modern writers are performed there; America should develop choral singing. Joseph Regneas, who followed, thought that we should all unite in creating desire for, and especially participation in, good choral singing; that visiting artists should be expected to uphold their fees. He outlined a well-thought out plan for choral development in the United States. Other speakers were Dr. Spaeth, Messrs. Clark, Patterson, Burchard and McConathy. (Mr. Regneas' plan will be printed in an early issue of the MUSICAL COURIER.)

SIGNOR GASPARINO FOR WILDERMANN INSTITUTE

Eulio Gasparino, dramatic tenor, has been secured as instructor of voice at the Wildermann Institute of Music (headquarters in St. George, S. I. with branch in Steinway Hall, New York.) He abandoned a possible career in the priesthood and followed music, making a reputation both as singer and teacher.

SYLVIA BRAVERMAN IS A WARD PUPIL

The audience at Wurlitzer Auditorium on December 22 applauded Sylvia Braverman, soprano, pupil of Alice Lawrence Ward, for her beautiful singing of arias and songs by Puccini, Rabey, Delibes, and the Americans Besy, Olmstead and Gaul. Miss Braverman has a pure and expressive soprano voice, and sang with the skill and artistic vocal knowledge possessed by pupils of Miss Ward. Rose Jonas, pianist, played seven piano pieces, all for the left hand.

DICKINSON'S BRICK CHURCH MUSIC

December 26 the Messiah (Christmas section) was given at the afternoon service by Dr. Clarence Dickinson's choir; six musical numbers were heard at the morning service. The Friday noon Hour of Music will be resumed January 7.

BEQUE-PEPPER-KREBS DANCE STUDIO

December 30 and 31, afternoons, and December 29, evening, dance affairs were given at the Beque-Pepper Studios, Josephine Frantz giving classic dances, to piano music played by Walter Krebs.

Stratton's "Enunciation Beyond Criticism"

Charles Stratton, tenor, appeared in concert recently at Southwestern University, and the next day the Memphis Evening Appeal declared: "Mr. Stratton" is a vocalist who, while already high in his achievements and possessor of superb talent, is sure to go on and become recognized as one of the finest concertists of the country. His program was well balanced and included selections which displayed his talent to excellent advantage. His tones were well placed, while his sense of rhythm and nuance was indicative of fine training and knowledge. . . . Breath control he has to a fine degree, while his pianissimo tones were as clear and finely shaded as seems possible. One delightful feature was wonderful diction." The Savannah Morning News also commented upon the tenor's diction following an appearance in Savannah, stating, "His enunciation is beyond criticism. In whatever language he used this quality distinguished his singing and his accurate phrasing as well as the purity of his diction, gave charm to his presentation of the songs." Following a recital in Greenville, S. C., the Greenville News noted: "Perhaps the outstanding feature of the concert was the ease of control which the singer displayed in all numbers, from the simplest pieces to the more exacting selections of an operatic nature. His artistic interpretation of all numbers, in which was demonstrated a range of expression commanded by few singers, drew demands for more encores than time of the concert permitted."

George Liebling Delights with Lecture-Recital

On December 23, at the Majestic Hotel, New York, George Liebling, as a newly elected honorary member of the New York German Scientific-Social Club, gave a beautiful program with lecture, based upon "Personal reminiscences on my master, Franz Liszt." Prof. Jockers, of Pittsburgh University, also delivered a delightful lecture on German-American Poetry.

Mr. Liebling fascinated and aroused great enthusiasm with his playing, as well as his genial talk on musical matters, showing a deep knowledge of the history of music, frequently spiced by some humorous remarks. The eve-

ning was pronounced by the president to have been the best event of all the club's festivities of the season.

Mr. Liebling's program contained the Rachmaninoff Prelude, Beethoven's Andante favori, Chopin's Ballad in A flat and Waltz in D flat, his own Octave Study, Liszt's Rigoletto-Fantasy, Liebestraum, and Second Hungarian Rhapsody. The large audience demanded numerous encores which were generously given by the artist.

Gatti-Casazza Enjoys French Opera Comique

The management of the French Opera Comique selected for its gala holiday performances Jacques Offenbach's tuneful opera-bouffe, La Perichole, beginning Monday, December 27, at the Jolson Theater. The cast is as follows: La Perichole, Mlle. Jenny Syril; Piquillo, M. Foix; Don Andres de Ribeira, M. Servatius; Don Pedro de Hinojosa, M. Payen; Le Comte de Panatellas, M. Delamarcie; Le Marquis de Tarapete, M. Grandais; Guadalupe, Mlle. Almy; Mastrilla, Mlle. Briere; Berginella, Mlle. Narcisse, and First Notary, M. Duflac.

A truly complimentary tribute to the performances of this excellent company was received by the management in the form of a letter sent unsolicited by Giulio Gatti-Casazza, impresario of The Metropolitan Opera Company. It speaks for itself:

METROPOLITAN OPERA COMPANY

Giulio Gatti-Casazza New York, December 10, 1926.

General Manager

Mr. Thomas Salignac,

Director French Opera Comique,

Al Jolson's Theatre,

New York City, N. Y.

Dear Mr. Salignac:

While I thank you for having invited me to attend the performance of "La Mascotte," at the Jolson's Theatre, I wish to express to you all my admiration for the manner in which you have prepared and presented the masterpiece of Audran, assuring you that I spent three really delightful hours at the performance.

The artists that you have chosen are truly worthy of the heartiest applause and the ensemble is such as deserves to be seen by all lovers of this genre of musical entertainment.

Of this genre—operetta—some people are inclined to speak with a certain disdain as though it were a sort of inferior art. However, they are in error and guilty of a positive injustice. In art, there are no inferior classes. There are only the beautiful and the enjoyable on the one hand, and the ugly and the boring on the other. And a good operetta, such as "La Mascotte," is worth much more than a great many serious operas which enjoy, it is true, a certain consideration, but which are, nevertheless, very wearisome. It is a Director of opera who voluntarily makes this confession.

Allow me the opportunity to express the hope that your efforts will meet with the success that they merit.

Cordially yours,

(Signed) GIULIO GATTI-CASAZZA.

I SEE THAT

London has a Germano-Spanish invasion.

Alban Berg's opera, Wozzek, causes disturbance of the peace in Prague.

A new plan is announced for the Salzburg Festival.

Dresden has revived Cherubini's Don Pistachio.

Covent Garden is to be demolished.

The Chicago Civic Opera gives the first performance in English of Tiedland.

Lewis Richards wins success in Baltimore.

Palmer Christian appears with Detroit Symphony Orchestra.

The New York Philharmonic Orchestra gives its first benefit concert.

A concert is given at the White House by Mme. Liszewska and Louis Graveure.

The N. F. M. C. has had its Biennial Songs attractively bound in book form.

Naples witnesses the end of its fall opera season.

Cesare Sturani gives delightful musicale.

John McCormack again invades Boston.

An unusual choral concert is planned for Westchester County.

Gatti-Casazza compliments the French Opera Comique Company now playing in New York.

Chester Wittell's Algerian suite a success in Rochester.

Walter Damrosch and the N. Y. Symphony Orchestra present Gershwin's new Piano Concerto in E, as well as first performance of Sibelius work.

Frederick Gunster scores success in Dallas.

Ethel Leginska was soloist with the New York String Quartet.



ENJOYING THE ROCKIES

Frederick Heiser, Sr., of Sioux City (Ia.), and Frederick Heiser, Jr., of Seattle (Wash.), on their vacation last summer. Mr. Heiser, Sr., visited his son in the West and they spent several weeks together in the Rockies. The accompanying snapshot was taken at Rainier National Park, Mt. Rainier in the background.

MINNEAPOLIS, MINN.

MINNEAPOLIS, MINN.—The fifth concert by the Minneapolis Symphony Orchestra, Henri Verbrugghen conducting, was opened with a beautifully transparent rendition of Gluck's Overture to Iphigenia in Aulis. Mozart's concerto for two pianos and orchestra in E flat, played by Guy Maier and Lee Pattison in inimitable fashion, came next. Together with Mr. Verbrugghen's finely Mozartean accompaniment it proved a performance of pure delight. A moving interpretation of Richard Strauss' tone poem, Tod und Verklärung, opened the second part of the program, while Maier and Pattison together with the orchestra closed the program with a novelty for Minneapolis, a fantasia by Ernest Hutcheson. It gave the two pianists, especially in the last movement, plenty of opportunity to show their skill and dexterity, and was most cordially received by the audience. Needless to say, they had to add several extras before the enthusiastic audience would permit them to retire.

The sixth concert by the Minneapolis Symphony Orchestra opened with a novelty, Ibert's Escapes (Ports of Call). Strauss' Till Eulenspiegel was the other number making up the first part of the program, conductor and orchestra achieving a notable success with its rendition. The second half of the program was given over to the Hungarian violin virtuoso, Joseph Szigeti. He evoked storms of applause with a masterful interpretation of the Brahms violin concerto. For extras he played a Prelude and Bourree by Bach and a Paganini Etude.

The Northwest's two foremost musical organizations, the Minneapolis Symphony Orchestra, Henri Verbrugghen, conductor, and the St. Olaf Lutheran Choir, Dr. E. Melius Christiansen, director, joined forces on the evening of December 3, and a most remarkable concert was the inevitable result. The program opened with Albert's orchestral arrangement of the Bach Prelude, Chorale and Fugue, and was followed by a group of a capella numbers by the choir. They were Gretschaninoff's Gladstone Light, the Benedictus from Liszt's Missa Choralis, and a Motet for Advent by Schreck. After Dohnanyi's Suite for Orchestra, op. 19, came two Norwegian sacred folk songs and two German Christmas songs by the choir. The concert closed with Svendsen's Norwegian Rhapsody No. 3 and the introduction to Act III from Wagner's Lohengrin. It was one of the finest concerts of the season.

The third "Pop" concert opened with MacCunn's overture, The Land of the Mountain and the Flood. A coronach by Barratt, tellingly orchestrated by Henri Verbrugghen, came next, and was in turn followed by two Hungarian Dances by Brahms. Saint-Saens' symphonic poem was another greatly enjoyed number, while Respighi's symphonic poem, The Pines of Rome, brought to a close a program every number of which was hugely enjoyed by a large and most appreciative audience.

The fourth "Pop" concert began with Auber's overture to Masaniello. It was followed by the Nocturne and Scherzo from Mendelssohn's Midsummernight's Dream music. Henri Verbrugghen's orchestration of Schubert's Marche Militaire closed the program. Marie Louise Bailey-Apfelbeck was the popular soloist and after a fine rendition of the Beethoven C minor concerto she added, to the great delight of the audience, Liszt's Hungarian Fantasy.

The Music Teachers' League has concert and mass meeting. Moriz Rosenthal wins ovation at Lambs' Gambol. Radio fans delighted with Mary Allen's singing. Richard Strauss conducts Tristan in Amsterdam.

Alfred Blumen is praised by the critics. Gray-Lhevienne gave her fifth recital in Bethlehem, Pa.

The Rochester Opera Company gives successful presentation of opera in English.

Announcement is made of the 1926-27 Munich Festival Schedule.

Dr. Carl gives his annual performance of the Messiah. Leonora Cortez will give a piano recital in Aeolian Hall on Monday evening, January 3.

Alberto Jonas was secured to give a lecture at the fiftieth anniversary celebration of the Teachers' Association.

George Liebling's popular song, Thee, was sung in New York three times lately by Marcella Roeseler, Iseo Ilari, and Nina Morgana. The song was also sung over the Radio recently by Walter Becher, German basso.

Avitable artist-pupils will give a joint recital of operatic music at Aeolian Hall, New York, January 18.

Uarda Hein won honors as piano soloist at the last Liederkranz concert.

Isidor Strassner's conducting of the Heckscher Foundation Symphony Orchestra was praised by New York papers.

Joseph Regneas presented a plan for popularization of Choral bodies throughout the United States, before Town Hall Round Table December 20.

Eulio Gasparino, tenor, has been added to the faculty of the Wilderman Institute.

Laddie Gray, baby pianist, gave his fourth San Francisco concert, under the auspices of the Pacific Musical Society, on December 23.

Ernest Davis is engaged for a season of opera in February, in Seattle, Washington.

BOSTON

JOHN MCCORMACK IN OLD PLEASURES

BOSTON.—John McCormack gave his second Boston concert of the present season on December 12, in Symphony Hall. Mr. McCormack offered a delightful exhibition of his familiar powers in a program which included old airs of Handel and Vinci, songs by Brahms, Schubert, Moussorgsky, Hagemann, Kennedy Russell, Blanche Seaber, and Edwin Schneider, not forgetting the usual group of Irish folk songs. An audience that completely filled the hall insisted on many additions to the program. Edwin Schneider proved himself not only the admirable accompanist that he has always been, but gave pleasure as well in solo pieces by Chopin, Sibelius, Palmgren, and Debussy.

FARNHAM SOLOIST WITH PEOPLE'S SYMPHONY

Harry Farnham, violinist, was the soloist at the third concert of the People's Symphony Orchestra, December 11, in Jordan Hall. He strengthened the excellent impression that he had previously made here, giving a performance of Vieuxtemps' concerto in D minor that was conspicuous for warmth of tone, brilliant technic and musical feeling. In response to many recalls Mr. Farnham played two encores. Stuart Mason conducted the orchestra with his usual skill and taste in Mozart's D major symphony, Rabaud's Procession Nocturne and Piet Hein, Rhapsody on a Dutch folk song by Van Anrooig. Jordan Hall has proven an ideal auditorium for these concerts. Certainly the orchestra sounds better than ever before, thanks not only to the improved acoustics, but also to the musical discernment of the admirable Mr. Mason.

NADIA REISENBERG SCORES WITH BOSTON SYMPHONY

Nadia Reisenberg, pianist, made her local debut, December 13, as soloist with the Boston Symphony Orchestra, the occasion being the second of the Monday evening series. Miss Reisenberg scored an emphatic success with Liszt's A major concerto, making a highly favorable impression with her fluent technic, sure instinct for the melodic line and her musical phrasing. The audience recalled her a number of times. For purely orchestral numbers Serge Koussevitzky and his company of virtuosos gave their familiar version, ever lyrical, of Brahms' fourth symphony and Berlioz's sonorous overture, Roman Carnival.

LILLIAN EVANTI PLEASURES IN RECITAL

Lillian Evanti, coloratura soprano, gave a recital November 28, at the Copley Theater. Her program included numbers by Handel, Scarlatti, Mozart, Proch, Rachmaninoff, Cimara, Hagemann, Verdi, and a group of negro spirituals. Miss Evanti revealed a voice of pleasant quality and liberal range, vocal skill, and good diction, all of which served to give pleasure to a small but very enthusiastic audience.

GEORGE PERKINS RAYMOND AT JORDAN HALL

George Perkins Raymond, tenor, gave a recital here, December 4, in Jordan Hall. Ably assisted by Celius Dougherty, accompanist, Mr. Raymond was heard in a program that reflected favorably on his musical discrimination. He opened with a group of four songs from Brahms, and proceeded to four lieder by Schubert and Schumann—all sung with a fine regard for tradition and for their emotional content. At this point Mr. Raymond fainted on the platform, this being the first time within memory of the oldest inhabitant that the untimely end of a concert was threatened in such a novel manner. Be that as it may, Mr. Raymond courageously resumed singing after a brief rest, and demonstrated his abilities as a singer further in an aria from Weber's Der Freischütz, three songs of Wolf, and in pieces by Watts, Ireland, and Carpenter.

JOHNSON AND GORDON SING SPIRITUALS

J. Rosamond Johnson, pianist, and Taylor Gordon, tenor, gave a concert of spirituals and other Negro songs on December 5, at the Copley Theater. The singing of Messrs. Johnson and Gordon again yielded unusual pleasure through a program that included many new items from the First and Second books of American Spirituals. Their audience, as usual, was very enthusiastic.

WILLIAM GERRARD COLLINS IN RECITAL

William Gerrard Collins, baritone, was heard in recital November 24 in Jordan Hall, when he gave an exhibition of his abilities as vocalist and interpreter in an interesting program drawn from Bridge, Rosa, Brogi, Liszt, Bemberg, Brahms, Henschel, Schubert, Grieg, Schaeffer, Fox, and Hughes. Mr. Collins had the always competent assistance of Margaret Kent Hubbard as accompanist.

HELENE DIEDRICHS PLEASURES

Helene Diedrichs, pianist, gave a recital, November 30, in Jordan Hall. Miss Diedrichs set herself an exacting program, one that was well designed to test her abilities. Opening with Beethoven's F minor sonata, she proceeded to a group of pieces by Bax. There followed the Prelude, Choral and Fugue of Cesar Franck, a study by Szymanowski and Chopin's F minor ballade. Miss Diedrichs proved herself a worthy exponent of the Matthay school of playing that has been so ably championed here by Myra Hess. Her technical skill proved equal to the demands of her difficult program, and her tone was of lovely quality and subject to nuances of a highly commendable nature. Nor is the playing of Miss Diedrichs lacking in expressive quality. All in all, it was an auspicious beginning, and the audience was quick to show its appreciation.

CLARA RABINOVITCH WINS PRAISE

Clara Rabinovitch, pianist, gave a recital on December 1 in Jordan Hall. She was heard in a program that comprised the B flat minor sonata of Chopin, and pieces by Respighi, Couperin, Rameau, Schumann, Ravel, Bartok, Gardner, and Infanta. Musical Boston discovered last year that Miss Rabinovitch was already in possession of the technical fundamentals of great piano playing, and that she was manifestly endowed with authentic musical feeling. This impression was renewed and deepened at her last concert. Her technical surety and ease emphasize the fact that this brilliant mastery of her instrument does not serve as an ostentatious end in itself, but rather as a means to the expression of genuinely poetic feeling and dramatic imagination. Rarely indeed does one hear, even in these days of abundant talent, a more moving interpretation of Chopin's poignant sonata of the Funeral March. Her's is the art that conceals art, and it does not

take a major prophet to predict a brilliant future for her. Needless to add, the very large audience that heard Miss Rabinovitch recalled her again and again.

ALAN FARNHAM REPEATS SUCCESS

Alan Farnham, violinist, gave a recital, December 8, in Jordan Hall. Expertly assisted by Richard Malaby, his accompanist, Mr. Farnham repeated the success that he had here last season, thanks to his innate musical sensibility, purity of intonation, warm tone, and highly serviceable technic. A concerto of Mardini, Mendelssohn's familiar concerto, and pieces labeled Spaulding, Granados-Kreisler, Bloch and Sarasate filled his program. His audience was warmly responsive throughout the recital.

ALFRED BLUMEN GIVES RECITAL

Alfred Blumen, pianist, played in Boston for the first time on December 9, in Jordan Hall. His program included the prelude, choral and fugue of Cesar Franck, a sonata in C minor by Karol Rathaus, and six pieces of Chopin. Mr. Blumen commands a fluent technic and musical intelligence of a praiseworthy order. Aside from an occasional tendency to lay on and spare not, this pianist merits praise for his accomplishments. His playing would gain in interpretative power however, were he less concerned about ways and means and more absorbed in the poetic significance of the music in hand. The audience applauded Mr. Blumen very enthusiastically.

KOUSSEVITZKY PLAYS SEVENTH SIBELIUS

The Boston Symphony concerts of December 10 and 11, at Symphony Hall, were notable for the first performance in this city of Sibelius' Seventh Symphony. The balance of the program included a concerto in D minor of C. P. E. Bach, arranged by Steinberg; Stravinsky's suite, The Fire Bird, and Sibelius' dramatic tone poem, Finlandia.

FIEDLER'S SINFONETTA AT SYMPHONY HALL

Unusual interest attends the announcement of the Symphony Hall concert on January 30 by the Boston Sinfonietta, Arthur Fiedler, conductor, and Nina Tarasova, internationally known as a folk singer. The Boston Sinfonietta is a group of prominent, active members of the Boston Symphony Orchestra, led by Arthur Fiedler, who came into the limelight when he was called upon to conduct the closing night of the "Pops" season last July. It is several years since Mme. Tarasova has appeared in Boston, and her January concert is anticipated with keen interest.

RUTH PIERCE POSSELT WINS FAVOR

Ruth Pierce Posselt, girl violinist, gave a recital, December 5, in Symphony Hall. Her program comprised Vitali's chaconne, Paganini's D major concerto and lighter pieces by Tschaiakowsky, Burleigh, Boulanger, Dvorak-Em. Ondricek, and Wieniawski. The favorable impression that Miss Posselt made here when she was eleven years old, in 1923, was strengthened at this concert. The natural talent which she displayed a few years ago has ripened into a degree of virtuosity and musicianship that ought to carry her far. Not only has she a brilliant technic at her command. Her tone is warm and full, her phrasing genuinely musical, her temperament manifestly ardent, her presence unspoiled and charming. Miss Posselt was recalled many times. A word of praise is due her teacher, Emmanuel Ondricek, of this city.

LANING HUMPHREY AND PAUL BREGOR HEARD

Laning Humphrey, baritone, and Paul Bregor, pianist, combined forces for a joint recital, November 30, in Repertory Hall. Mr. Bregor renewed the good impression that he made here last season, giving a pleasurable exhibition of his abilities in numbers labelled Sgambati, Gluck-Friedman, Beethoven, Debussy, Rachmaninoff, Chopin and Moszkowski. Mr. Humphrey revealed a voice of agreeable quality and good range, clear diction and musical intelligence in a group of French Bergerettes and in songs from Rubinstein, Borodin, Cornelius, Alperaky and Saint-Saens. An audience of good size insisted on extra pieces.

STRAUB'S OLD GERMAN LOVE SONGS TO BE HEARD

Georges Laurent, musical director of the Boston Flute Players' Club, has accepted for performance on Feb. 13, 1927, Otto Straub's Old German Love Songs, a cycle for soprano and baritone with the accompaniment of eight instruments. The soloists will be Gladys de Almeida, soprano, and Charles Bennett, baritone. An ensemble of distinguished Symphony players, with Mr. Laurent himself playing the flute part, will be assisted by Heinrich Gebhard on the piano-forte and Mrs. Seth T. Crawford on the harp. The composer will conduct.

The work, composed in 1924 in Boston, had a very successful European premiere last February. The text is based on Minnelieder of the old German Troubadours, the various vocal numbers being connected by instrumental interludes. Its performance here, which will be the first in America, is anticipated with no little curiosity.

FREDERIC JOSLYN AT N. E. CONSERVATORY

Overnight, a Rose, a song by Percy F. Hunt of the faculty of the New England Conservatory of Music, was sung from

manuscript at a song recital by Frederic Joslyn, baritone, in Jordan Hall, November 28, complimentary to the Conservatory and its friends. Harold Schwab, '22, organist of All Souls' Church, Lowell, served as pianoforte accompanist. George W. Chadwick's As in Waves Without Number was heard again, and there were several Negro spirituals arranged by C. F. Manney, together with selections from Gluck, Handel, Mozart, Richard Strauss, Edward Elgar, Lully, Gounod and Massenet. J. C.

Choral Concert for Westchester

A concert of unusual interest is being planned for the latter part of January, by the Larchmont Choral Society and the Mamaroneck Choral Society. The union of these two societies makes it possible to present a concert larger in scope than has ever been presented in Larchmont or Mamaroneck.

F. Colwell Conklin is director of both societies. Mr. Conklin's work is well known in choral circles and in the public school system. He is supervisor of music for Mamaroneck schools and for a long term was president of the Music Supervisors' Association of Westchester County Public Schools.

The program will include three groups sung by the combined societies and a group sung by each society; thus the public will have the opportunity of hearing the societies individually and together. A noted star will also be on the program. Every effort is being made to present a most pleasing concert.

The Mamaroneck Choral Society has the distinction of being the oldest choral society, and the Larchmont Choral Society has the distinction of being the youngest choral society doing festival work, both being units of the Westchester Choral Society, under whose direction the Westchester Music Festival has been given for two years. The recent announcement that Albert Stoessel had been engaged as musical director for the Westchester Choral Society is stimulating local units to present their best.

W. O. Forsyth Pupil in Recital

Leila Preston, pupil of W. O. Forsyth, gave a piano recital in the Conservatory of Music Hall, Toronto, Canada, on December 2. Her program included selections by Glazounoff, Chopin, Schubert, Beethoven, Mendelssohn, Balfour Gardiner, Albeniz, Rachmaninoff, W. O. Forsyth, Cyril Scott, Poulisnoff, Mischa Levitski and Liszt. Miss Preston will give a second recital in the same hall on February 17.

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ARTISTS EVERYWHERE

Elsa Alsen achieved another success on December 10 when she sang the role of Isolde in Tristan and Isolde with the Chicago Civic Opera Company in Milwaukee. All the papers gave her unanimous praise.

Salvatore Avitabile will present three artist-pupils—Pauline Turso, soprano; F. De Angelis, tenor, and D. Lombardi, baritone—in an operatic concert at Aeolian Hall, New York, January 13, when arias and duets from classic and modern operas will be heard. This is the first of a series given by the Avitabile Studios (teacher of Marion Talley and other noted artists) to give advanced students experience in public performance.

Joyce Bannerman, soprano, who is steadily making her way to the front ranks of vocal artists, sang The Messiah at Muskingum College, New Concord, Ohio, on December 10. The oratorio was given under the direction of Thomas Hamilton, who handled the chorus of one hundred and fifty voices with ease. The other soloists were from Pittsburgh. Miss Bannerman will be in the East for the greater part of the remainder of the season appearing in concert. Her Boston recital takes place on February 15 in Jordan Hall, at which time she will include on her program one of James H. Roger's newest publications, The Journey. Miss Bannerman was the first artist to use this song, programming it at her New York recital in 1925. She likes the selection so well that she has made it a permanent part of her repertory.

Arthur Davis is one of the many pupils of Lyman Almy Perkins who are appearing with success in concert, oratorio and church work. Mr. Davis is tenor soloist and a member of the quartet choir of Rodef Shalom Temple, Pittsburgh. Other choir positions successfully held by him are the Presbyterian Church, New Kensington, Pa.; First Presbyterian Church, Wilkesburg, and the Eighth United Presbyterian Church, North Side. His concert engagements this season include appearances in Baltimore, Md.; Norfolk, Va., and many dates in Pittsburgh. The tenor is a favorite radio artist, having been heard frequently over WCAE and KDKA.

Sarah Fischer, of Montreal, Can., who has been appearing in Paris for the past two seasons, gave a recital recently at the Salle Gaveau. The Paris edition of the New York Herald, in commenting on her success, stated: "She has a mezzo-soprano voice which has all the basic qualities of the mezzo and all the clear notes of the soprano. Her breath control is good and her enunciation excellent. The program ran from the classic Italians to the modern French composers. In passing, her expression of the modern German masters of song, such as Brahms, showed once more that she is an accomplished artist." Following an appearance in Mignon at the State Popular Theater in Paris, the Daily Mail critic referred to her as being extremely gifted and said that she was "rapturously applauded." The same paper also declared that "Miss Fischer has a fine voice, limpid and warm in quality, of ample compass and under perfect control. Among her artistic assets also must be counted good looks and great self-possession on the stage." Miss Fischer also has had successful appearances at the Opera Comique.

The Flonzaley Quartet will be unusually busy during January, allowing only ten days out of the thirty-one for the necessary railroad jumps. The quartet will visit the South during the latter part of the month and early part of February, returning to New York to take part in the concert of the Beethoven Association on February 14.

Nahan Franko, on December 19, conducted the second in a series of Young People's Concerts at Temple Israel Community Center in New York. The interesting orchestral program included selections by Chopin, Schubert, Brahms, Grieg, Tchaikovsky, Liszt and Strauss. Eleven-year-old Maria Louise Fischer scored a decided success in a piano solo.

Uarda Hein, piano soloist at the December 11 concert of the Liederkranz Society, daughter of Carl Hein, and pupil of August Fraemcke, directors of the New York College of Music, won success in her performance of the Grieg concerto. The German Herold (translation) said: "Miss Hein deserves special mention, for she has real talent, which she demonstrated despite her youth. It is to be expected that the concert platform will hear much from this extraordinary and masterly youthful pianist; she played with absolute correctness, and also with interpolation of her own youthful spirit."

Mary Jordan was presented in recital recently in Manila, Philippine Islands, by the Manila Monday Musical Club. The contralto already was a great favorite in Manila, and therefore there was a capacity audience for the recital. After stating that Miss Jordan is beautiful to look at, The Manila Times stated that "Her high notes were full of golden melody and she sang with such ease and grace that it caused one to marvel at her perfect voice control."

Paul Kochanski, violinist, who is on his third trans-

continental tour, has played the last of a dozen engagements on the Pacific Coast and returned to New York to spend the holidays at his home. Mr. Kochanski, whose tour began on November 1 in Flint, Mich., has played since in Oakland, Los Angeles, Fresno, Bakerfield and Santa Monica, Cal. After the holidays the violinist will resume his activities, appearing for a second time as soloist with a New York orchestra in February with the Philharmonic in Carnegie Hall and the Brooklyn Academy of Music. He will close his season at the end of March at the completion of a short Southern tour.

Sergei Klibansky announces important engagements for two artist-pupils; Lottice Howell has been engaged as prima donna in the new Weber production, Bye Bye Bonnie, and Vivian Hart is singing the role of the leading lady in The Lace Petticoat, which opened December 14 at the Shubert Theater in New York.

Pupils' recitals will be given January 3 over WRNY radio, and on January 19 under the auspices of the newspaper, Daily Reporter, in White Plains, N. Y.

Julius Leeftson has made some excellent piano-rolls of standard and classical compositions for the Rose Valley Company of Philadelphia, including Aeolus, Friedrich Gernsheim; etudes, Opus 10, No. 3, and Opus 25, No. 2, and nocturne, Opus 55, No. 2, Chopin. Margaretta Eleonore Schmid, a pupil of Mr. Leeftson's, has recorded the following compositions for the same company: Canzonetta, Maurits Leeftson; Fée D'Amour, Henry Weyts, Mousse D'Or, Charles Godard; Serenade, E. Voss; Serpentin Argentin, Henry Weyts; Sparklets, Walter E. Miles, and Valse Mystique, Paul Wachs.

Sylvia Lent, violinist, returned to Buffalo as soloist with the Buffalo Musical Foundation, and many of those who had heard her last season as soloist with the Detroit Orchestra braved the storm to hear her again. Relative to her success, the Evening Times writes: "One caught the charm of youth and the spontaneity in her playing, and these were supported by a certain command of style and dexterity of touch. She is very serious, stands before her audience straight, slim, and still, yet this in no way detracts from her charm of manner. One rarely sees an artist whose instrument seems so absolutely a part of the performance. With no unnecessary movement, no affectation, no display, the violinist produces a tone strong and true, with a dashing virility and broad command of color." The Evening News found her tone, "lovely, pure, smooth and resonant. There is authority both in her tone and in her style of performance, and the accomplishment of her task causes her no apparent effort. With no mannerisms or unsightly habits of performance, she interprets her music in admirably finished style, the voice of her instrument ever wooing the ear."

Mischa Levitzki recently participated in a Beethoven program of the Chicago Symphony, playing the composer's third concerto. The following interesting tribute was paid him by Herman Devries in the Chicago American: "Mischa Levitzki played the Beethoven concerto for pianoforte in C minor yesterday. A master interpreted by a master—the imperishable music of an immortal reproduced by the godlike fingers and brain of youth. I shall always like to remember, in afterglow of the moving performance he gave yesterday, the reason Levitzki was late for the concert. He was programmed for the first part of the entertainment, but did not arrive on time, and only after the intermission was the noble instrument moved to the front. The reason why? Simply that this great young pianist was practicing so hard in order to do full justice to Beethoven that he forgot the flight of time! What a lesson for the insolent cocksureness of mediocrity! It is almost pathetic, this humility, this earnestness before one's art. And what an artist! The ovation that followed his playing was not a tenth of his deserts. Remarkable playing, mature, yet not aloof, rich and full of profound sentiment, yet always classic of line and design; brilliant, yet never hard; brainy, yet never cold; technic unsurpassable and a tone beyond criticism. This was the real Levitzki, playing the music he loves. That is why the cadenza he created is akin to the composition it embellishes—sister soul, as it were."

Guy Maier and Lee Pattison have completed their fall schedule of twenty concerts. Their winter schedule will start on the Pacific Coast and will include another twenty concerts before the end of February. In early April the two artists will sail for Europe.

David and Clara Mannes gave the second of their Beethoven Series at the David Mannes Music School on December 12, when they played the sonata in A minor, opus 23, and the sonata in F minor, opus 24. The recital hall of the school has been filled to overflowing for the first and second recitals. Mr. and Mrs. Mannes are giving the ten sonatas for violin and piano at Sunday afternoon recitals in commemoration of Beethoven's death in 1827.

Mme. Marguerite Melville-Liszniowska, pianist, head of the piano department of the Cincinnati Conservatory of Music, is to give a recital at the Studebaker Theater, Chicago, on January 2, and another at Aeolian Hall, New York, on February 8. On both occasions she will play a program made up of works of Brahms and Debussy.

Beatrice Martin, soprano, has been engaged as one of the soloists for the United American Art Series at Town Hall on January 25.

Arthur Middleton sang from station WABC, New York, on December 19, broadcasting as a member of a notable quartet and also in solo numbers. His individual contributions were the Largo al Factotum aria from Rossini's Barber of Seville and Drink to Me Only With Thine Eyes. Other appearances for the former Metropolitan Opera baritone this month were in Reading, Pa., December 13, and Chicago, Ill., December 20.

Marie Morrissey's recent appearance in Marshalltown, Iowa, under the local management of the Civic Music As-

sociation, was an outstanding success. In the Times-Republican one reads: "She has a mellow contralto voice of unusually sympathetic timbre. Stately and ever dignified and radiating a personal charm that is compelling, Miss Morrissey makes an imposing stage picture. She enters wholeheartedly into the spirit of her work and was more than generous with encores. Her unaffected manner won the audience instantly, and her success grew as the program progressed."

Abby Putnam Morrison sang at a musicale given in New York by Mr. and Mrs. Albert Tiet on December 3. She was heard in music from L'Oracolo and also in several encores.

Flora Negri was engaged to sing the bird music from Siegfried in Walter Damrosch's exposition of Wagner's opera over WEAF, December 11. Among other December singing activities for the soprano was Faust, in concert form, with the Reading, Pa., Choral Society, December 7; December 19 she appeared in a recital at Aeolian Hall, singing a unique program.

Walter Obert, pianist, spent an evening recently with Duce Kerekjarto and his bride, who stopped off at Cleveland on their way from New York to Chicago. Before leaving the city arrangements were made by the bride's aunt, Mrs. Kaase, to have the couple meet Mr. Obert, who is a friend of the bride's family. The evening was spent in exchanging anecdotes and experiences in connection with their recent European concert tours.

Nikolai Orloff, who played with the New York Symphony at Carnegie Hall on December 10 also gave a concert at Carnegie Hall on December 19. Mr. Orloff made a tremendous success at his Boston debut and will probably play a second concert there the first week in January. On the evening of December 12 Mr. Orloff gave a private musicale at the home of Mrs. Henry Dupont, and on January 6, he will share a program with Kathryn Meisle, at a private musicale at the home of Mrs. Reginald de Koven. The previous afternoon Mr. Orloff will play in Washington at the home of Mrs. Lawrence Townsend, and on January 7 will give a farewell concert at New Rochelle, sailing for France on January 8. No new artist in years has been in as great demand as Mr. Orloff, and none has been received more warmly. His future success in America is undoubtedly assured.

Fred Patton has been distinguishing himself further by singing The Messiah with the San Francisco Symphony Orchestra under Alfred Hertz, two performances of Elijah at Pomona College, Claremont, Calif., and the Messiah again with the Los Angeles Oratorio Society in that city. The foregoing engagements all were fulfilled within one week.

Walter Warren Plock appeared recently in Cleveland, Ohio, on a Handel program, at which time his singing of Where e'er You Walk was particularly well received. This month he is giving a program of Schubert with Lois Cheney Chase, pianist, and also will be guest artist in the concert series of Lakewood Presbyterian Church, among other numbers singing Hildach's Jesuslied. The baritone has been including this Hildach number on a great many of his programs recently, and always with success.

The Rubinstein Club, Mrs. William Rogers Chapman, president, held a Christmas party on December 17 at the Waldorf-Astoria, following a short rehearsal of new music. Entertainment was furnished under the direction of Mrs. F. T. Wood, assistant musical director of the club. There also was a sale of various articles, the proceeds of which will augment the regular Christmas distribution by the club of toys, games and other gifts to children, shut-ins, etc., in furtherance of the spirit of the season. This charitable work is supervised by Mary Jordan Baker.

Lazare Saminsky's third symphony, Symphony of the Seas, has just been published in the Universal Edition of Vienna. This work had its first performance in Paris when the Colonne Orchestra played it last season. Its performance won for Mr. Saminsky the most favorable criticisms afforded any of his works by the French press. Mr. Saminsky will conduct a choral concert in New York in February. He is now busy preparing this program and working with the young composers who are studying with him. Mr. Saminsky has received a number of invitations to conduct concerts and to lecture in Rome, Milan, Paris and Vienna.

Lazar S. Samoiloff announces that all his teaching periods until January 15 are filled; prospective students should make early application if they wish admission to his very full vocal classes.

Harold Samuel sailed for this country December 18 on the Celtic. His opening concert of the Bach Festival week will take place in Town Hall, New York, on January 18.

Elliot Schenck's Three Songs (first performance), with text arranged from The Song of Solomon, for voice, flute and piano, were the feature of the concert of The Flute Club, December 19.

John Prindle Scott's Romeo in Georgia brought down the house when sung as an encore by Joseph Kayser in the Town Hall, at the Chamberlin-Kayser joint recital. Mr. Scott has closed his summer home in Chenango County, The Scottage, and is again at Hotel Royal for the winter.

W. Warren Shaw's artist pupil, Noah Swayne, has appeared with success this season in art songs, classic and modern; amusing songs and negro spirituals. On December 13 Mr. Swayne broadcasted over WEAF. He was soloist at the Orpheus Club concert in the Academy of Music, Philadelphia, on December 8, and also sang at the Yale Glee Club concert at Carnegie Hall, New York, on December 11.

Helen Stanley, known to the radio world through her previous singing in the Atwater-Kent Series, was heard over WABC on December 17. She sang Micaela's aria from La Boheme, Landon Ronald's Down in the Forest, and also took part in the Rigoletto quartet and the Goodnight quartet from Martha.

Ernest Toy, Australian violinist, and his wife, Eva Leslie Toy, are to be in Chicago around the holidays, where they have eight engagements booked in and near the city before starting on their southern tour.

Gil Valeriano, Spanish tenor, made his Baltimore debut on December 15 in a joint recital with Sascha Jacobsen, and will make his Boston debut on January 22 in an individual recital.

Nevada Van Der Veer, contralto, sang December 17 from Station WABC, New York, as a member of a notable "air" quartet. Her individual contributions to the program consisted of two solos beside the ensemble numbers.

Baroness Von Klenner emphasizes the fact that the \$1,000 cash prize offered by the National Opera Club is for

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a prepared grand opera woman singer, one who has been trained for this; she must be American born, and between the ages of twenty and thirty-two. Preliminary contests will be conducted by the Federation of Women's Music Clubs, by districts, then States, and a final contest in New York in April, 1927.

"Vreeland has sung here before and Pittsburgh has found her to its liking. Her voice is of delightful quality, soaring and pure, and in many ways she is the ideal concert soprano." Such was the verdict of the critic of the Sun when Jeannette Vreeland appeared in Pittsburgh, Pa., a short time ago. On December 19 Miss Vreeland sang at Briarcliff Lodge, Briarcliff, N. Y., this engagement following the soprano's recent highly successful appearances in New Brunswick, N. J.

George Walker of Pittsburgh, Pa., appeared in concert in Detroit on December 12. Other engagements being fulfilled this month include Waynesburg, Pa.; Fairmount, W. Va., and Uniontown, Pa. A music service on December 5 at the Calvary Church in Pittsburgh, where he is a member of the choir, was broadcast and Mr. Walker received seven telegrams praising him for his singing, one having come from a Hudson Bay trading post.

Phradie Wells, soprano of the Metropolitan Opera Company, will be soloist with the Chaminade Club in Brooklyn at the first evening concert of the season. Miss Wells has the distinction of being the first woman soloist at these concerts.

Reinald Werrenrath, with Herbert Carrick at the piano, gave a recital at the White House, Washington, for the President and Mrs. Coolidge on December 2.

James Woodside, baritone, appeared in recital on the course of the Brooklyn Institute of Arts and Sciences at the Academy of Music on December 6. On December 9 he drew a large audience to Town Hall for this third annual New York recital. Mr. Woodside was obliged to repeat several of his programmed numbers and sang a long list of encores at the end. The press was unanimous in its praise.

Jack L. Young, tenor and artist-pupil of Tofi Trabilsee, had remarkable success with the Washington Opera Company and is at present working on concert repertory daily at the Trabilsee studio. Margaret Diaz, soprano, is completing a concert tour, which included many large cities in this country and Canada; she was warmly welcomed at all appearances. Her programs included arias and songs in French, German, and English, and among the modern songs which met with unusual success was Mana-Zucca's "Those Days Gone By."

Cesare Sturani Gives Musicale

At his beautiful studio on Eighty-sixth street, Cesare Sturani presented several of his pupils in a musicale on December 12. The participants were all obviously serious students who have found in the art of singing a medium for the expression of the beautiful. In Mr. Sturani they have found a guide not only capable of affording them direction in this form of expression, but also one who has such a fine, thorough and fundamental knowledge of music from every angle that he is able to impart to them a complete and undisputed instruction. Miss Gangler opened the program, followed by Wesley Roberston, young baritone, who has often been heard in and around New York and who because of his Indian lineage is able to impart to his native songs and dances coloring of decided character. Mr. Roberston's voice as heard on this afternoon showed a marked mastery of vocal control. Amelia Sanandres, soprano, sang the Caro Nome aria displaying a clear flute-like voice, the upper register being particularly beautiful. Lillian Miller and Mary Rose Walsh came next; the latter is understudy of Countess Maritza, and both young ladies rendered songs that displayed to advantage their abilities. Lehman Byck, junior star of the successful revue, Americana, was one of the interesting personages of the afternoon; he has a lyric voice of pleasing quality and with this an artistic equipment which can readily be called a model for more prominent artists. The young tenor is gifted, no doubt, but to this has been added an obvious serious study of the art of bel canto. The vocal line, the finished interpretations, the poise and affable personality, give promise in this young man of an interesting career. Mrs. Hauer, formerly of the Boston and Chicago opera companies, delivered Mimi's narrative from La Boheme followed by Ethel Foster who artistically interpreted some German lieder. James Ballestrieri, tenor, ably sang two arias, and Grace Kerns, well known soprano in concert and oratorio and also soloist at St. Bartholomew's Church, New York, delivered three songs; Miss Kerns especially delighted her hearers by her artistry in interpreting and by a cultured and cultivated voice. The last on the program was a young coloratura, Lucille Peterson, who has been associated with the Greenwich Village Follies and who is the possessor of a very promising vocal equipment. Miss Peterson has at her disposal an instrument of huge range with an ease of production that is astonishing. When to this she will add maturity, experience and finesse, with some poise to balance her naturally brilliant personality, she will develop into an artist of great worth.

Elsa Fiedler was the official accompanist of the afternoon and she lent to the many singers her sympathetic and artistic support. It is no easy task to be accompanist to so many and varied types as performed on this afternoon, so that Miss Fiedler is to be congratulated on her nimble ability. Maestro Sturani introduced to the audience Alberto Bimboni, who recently had such a great success at the production of his opera, Winona, and who on this afternoon assisted Mrs. Foster at the piano, and also Lillian Rosedale Goodman, composer of the popular Cherie I Love You, sung most successfully by Miss Peterson with Mrs. Goodman at the piano. Refreshments followed and the many friends and admirers of Mr. Sturani were offered an opportunity personally to express to him their felicitations.

Glenn Drake Has Many Dates

On December 14, Glenn Drake, tenor, appeared in concert at East Liverpool (O.), and on the 15th in joint recital with Jose Echaniz in Steubenville (O.). Mr. Drake will return to Chicago to spend the holidays at home, and starts again on tour January 6.

Aschenfelder Artist-Pupils on Broadway

Carolyn Nolte, artist-pupil of Louis Aschenfelder and former prima-donna of the Ziegfeld Follies, has joined Fred Stone's Criss Cross Company. Marjorie Leet, also an Aschenfelder artist, is also a principal in the same company.

PITTSBURGH, PA.

PITTSBURGH, PA.—Julian R. Williams, organist and choir-master, made his initial appearance in Pittsburgh with an organ recital given in the Church of Ascension, under the auspices of Daniel R. Philippi. Williams is a distinct addition to Pittsburgh's music forces. He comes to St. Stephen's Church, Sewickley, from Westminster College, where he presided as director of music. He was awarded first prize at Fontainebleau in 1922 under Wider and Libert, and was one of the artists selected for the Skinner recitals in New York.

Edith Taylor Thompson had been named manager of Pittsburgh's Apollo-Male Chorus. Mrs. Thompson has a host of friends in Pittsburgh who well know her ability in the line of musical promotion.

The Apollo-Male Chorus gave its first concert of the season in Carnegie Music Hall, under the direction of Harvey Gaul. Constance Eberhart was the soloist and a good sized audience was on hand.

That the Pittsburgh Symphony Society is still existent is the word brought in the mails recently, a communication from that body assuring subscribers that the plan to create in this city a symphony orchestra was still under way, that "even though there has been an ostensible lack of activity in the formal projection of a completed plan for the Pittsburgh Symphony Society, the plan, nevertheless, has gone forward with the ultimate purpose of the establishment of such an orchestra. Whether Pittsburgh truly wants a symphony society will be determined in the course of the next sixty days."

Olga Warren, coloratura soprano, gave a concert at Carnegie Hall, which included songs in English, French and German. Elmer Zoller accompanied Mme. Warren at the piano.

The choral of the Congress of Clubs, recently organized under the direction of Elsie Breeze Mitchell, chairman of the music committee, made its first public appearance when its members sang Christmas carols at the luncheon of the Department of Education of the Congress held in the club house.

A program of original compositions was given in the assembly hall by the students of the Oliver High School in the senior department of music, under the direction of Ethel Disay.

The violin and piano pupils of the Schiefelbein Studios gave a recital in Carnegie Music Hall, Northside, under the direction of F. A. Schiefelbein. A violin ensemble of sixty-five players featured the program.

The Bach Choir, of the music department of Carnegie Tech, presented the last of a series of three recitals in the Arts Theater. Jean D'Seamon, of the music faculty, directed the chorus.

Students of the department of music of the Carnegie Institute of Technology presented a miscellaneous program at the theater of the College of Fine Arts.

Mrs. C. Meals was hostess to the members of the Northside Progressive Music Circle. An interesting and instructive program was rendered.

Marion Anderson, contralto, made her first Pittsburgh appearance since her triumph as a soloist for the Philadelphia Philharmonic Orchestra, in Schenley High School, under the auspices of the Alpha Kappa Alpha Sorority of the University of Pittsburgh. The concert was given for the benefit of the Alpha Kappa Alpha national scholarship fund. Feodor Chaliapin in his comedy operatic role, that of Don Basilio in Rossini's The Barber of Seville, gave a performance at the Syria Mosque.

In the Pittsburgh Musical Institute recital room, Dallmeyer Russell, recently gave a piano recital. On the previous evening in the institute recital room, the P. M. I. Senior Club held its regular monthly meeting.

Richard Koch, baritone soloist of Butler, has returned from Europe where he spent the last seven months studying. Later he intends to resume his studies in New York.

The Koppel Glee Club featured a program presented in the First Methodist Episcopal Church of Beaver Falls.

An elaborate program was given at the weekly meeting of the Moundsville Kiwanis Club. Flora Williams, soprano,

Fern Holt, violinist, and Adalaide Schokey, accompanist, were featured on the program.

The Brackenridge Glee Club gave a concert in the auditorium of the Arnold Methodist Episcopal Church, under the auspices of the Robert Goslin Bible Class.

Mrs. Chas. L. Smith was the chairman of the program presented at the meeting of the Schubert Club of Oil City. The meeting was held in the Belle Lettres Club House.

The Welsh concert artists—Helen Gerin, D. Edgar Davis and Gladys Cutter—presented a concert in the First Baptist Church of Beaver Falls.

Blanch Sanders Walker of Pittsburgh presented Hanna Davis Shorthouse of Greensburg in a recital.

The first recital of the year at Washington Seminary, of Washington, Pa., was given in the auditorium by two members of the music faculty—Miss Mullen, violin, and Miss Woods, piano.

The Ithaca Male Quartet was greeted at the Rocky Grove Presbyterian Church of Franklin by a good sized audience.

The senior and junior pupils of the Benedictine Sisters gave a musicale recently.

A concert of unusual merit was offered in the Central Presbyterian Church of Tarentum, when Maurice Dumesnil, French pianist, assisted by the Belgian violinist, Pierre DeBacker, appeared.

At the regular meeting of the Junior Monday Musical Society of Franklin a splendid program was presented.

B. McM.

GREENWICH, CONN.

GREENWICH, CONN.—The second of the Young People's Symphony Concerts, David Mannes conductor, given under the auspices of the Greenwich Woman's Club, was presented in the auditorium of the new Greenwich High School on the afternoon of December 15. The large and enthusiastic audience listened to a program of dance music ranging from a Bach Gavotte and The Hungarian Dance in D minor of Brahms to George Gershwin's two-step, That Certain Feeling. Mr. Mannes explained that on a program of dance music of different countries and different times, rhythmic dance music of modern America should be included. So he chose Gershwin's dance as being characteristic of life in New York today as was the Blue Danube Waltz of the court life of Vienna in the days of Johann Strauss. The piece was played with abandon, and with evident enjoyment on the part of both performers and audience. The symphony players interpreted it with more subtlety than would a jazz band untrained in the classics. The soloist was Stephen Hero, a ten-year-old virtuoso, who played the first movement from the Viotti concerto for violin with a tone of appealing beauty and with rare technical skill for so young an artist.

C.

1926-27 Munich Festival Schedule

The schedule for the Munich 1926-27 music festival has been arranged as follows: July 26, Die Meistersinger; 27, The Marriage of Figaro; 28, Parsifal; 30, The Magic Flute; 31, Tristan and Isolde; August 2, Don Giovanni; 3, Parsifal; 4, Die Meistersinger; 5, Così Fan Tutte; 6, Das Rheingold; 7, Die Walküre; 9, Siegfried; 10, The Magic Flute; 11, Goetterdaemmerung; 13, Die Entfuhrung aus dem Serail; 14, Die Meistersinger; 15, Parsifal; 16, The Marriage of Figaro; 18, Così Fan Tutte; 19, The Magic Flute; 20, Don Giovanni; 21, Parsifal; 23, Tristan and Isolde; 24, Entfuhrung aus dem Serail; 25, The Marriage of Figaro, and 26, Die Meistersinger.

As usual, the Wagner performances will take place in the Prince Regent Theater; the Mozart performances at the Residence Theater.

Winifred Macbride Plays in South

Winifred Macbride, pianist, who recently returned from a summer abroad, gave a recital at Athens College, Athens, Ala., on December 10, including in her program Chopin's twenty-four preludes. Miss Macbride will give a recital on January 14 at Wells College, Aurora, N. Y.



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NINA MORGANA

Leading Soprano of Metropolitan Opera

TRIUMPH

in Song Recital—New York

YORK TELEGRAM, THURSDAY, DECEMBER 30, 1926

Nina Morgana Sings Well.

Metropolitan Soprano Gives a Delightful Recital at Carnegie Hall.

By Pitts Sanborn.

That daintiest of prima donnas, Mme. Nina Morgana, tripped into the field of the song recital at Carnegie Hall yesterday evening. Although Mme. Morgana's previous appearances in New York had not been limited to opera, this was the first time that she had faced a Carnegie audience in a recital of her own. It will not be the last.

She offered an uncommonly well selected program. The opening group of more or less archaic airs—by Galuppi, Astorga, Scarlatti, Gluck and Mozart—had particular distinction. It was an unusual pleasure to hear the lovely "Vieni che poi sereno" from Gluck's early "Semiramide riconosciuta."

Mme. Morgana sang it in especially delightful fashion, as she did also Cherubino's exceedingly exciting "No so più cosa son" from "Figaro's Wedding."

The second group consisted of two "rispetti" by Wolf-Ferrari, that rarity a non-operative song by Puccini ("E Puccellino"), a Roman folksong arranged by Geni Sadere, and a Sicilian folksong arranged by Alberto Favara. Two German Lieder and two French lyrics made the third group—"Es hat die Rose sich beklagt" by Franz, Erich Wolff's "Knabe und Veilchen," Ravel's "La Flûte enchantée" and the "Guitares et mandolines" of Saint-Saëns.

songs in English by G. W. Chadwick, Wintter Watts, Deems Taylor and Mana Zucca completed the program.

Mme. Morgana has not only a fresh and remarkably even soprano voice of wide range, but she possesses that great fundamental of all sound vocal technique, a genuine "appui."

Equipped thus with the prime essentials, to which further artistry and experience have made their invaluable contributions, Mme. Morgana was able to confront her program fearlessly and to carry it through without faltering. Her singing was marked by a fluent and finely sustained legato, musically phrasing and uncommon skill in nuance.

Among the notable successes of the recital were her really exquisite delivery of the Roman folksong of "Es hat die Rose sich beklagt" and of "La Flûte enchantée."

The last two lyrics—each treated with a discriminating sense of style—had to be repeated. But the large audience was steadily eager for more than Mme. Morgana had set down on the printed list, generous as that was.

Altogether it was an evening of uncommonly sound and agreeable singing, which enjoyed the advantage of admirably sympathetic piano accompaniments by Miss Kathryn Kerin. The audience was most enthusiastic, and few singers of this or any other season have come in for such a glorious tribute of flowers.

An evening of ingratiating vocal art.

NEW YORK TIMES,

NINA MORGANA IN RECITAL.

Metropolitan Soprano Gives Enthusiastic Recital in Carnegie Hall.

Nina Morgana, soprano of the Metropolitan Opera Company, gave a recital at Carnegie Hall before a large and enthusiastic audience. Kathryn Kerin was at the piano.

Miss Morgana's first group consisted of Italian songs of the seventeenth and eighteenth centuries and airs by Gluck and Mozart. Nothing could have served her purpose better.

Her easy production, her clear articulation, and the variety of her expression, were fully appreciated, and prolonged applause followed every number on the program, leading to more than one repetition.

The first to earn this distinction was Gluck's lovely air "Vieni che poi sereno," a fine example of legato singing, which Miss Morgana imbued with grace and charm.

Having done homage to the classics, Miss Morgana with much appropriateness and still more success, offered a group by modern Italian composers and two Italian folk songs. These songs displayed the singer in the most favorable light and were vehemently applauded.

She might easily have sung all of them over again so greatly did her audience like them. She contented herself with repeating Puccini's "E Puccellino" and giving a double encore at the end of the group.

In the third group Miss Morgana repeated Ravel's "Flûte Enchantée," and was recalled for an encore after Saint-Saëns's "Guitares et Mandolines." A group of songs by American composers closed the program.



Photo © Mishkin

Other Press Comments

Leonard Lieblich in the *American*: "Miss Morgana in a long list of ancient and modern numbers, in various languages and many modes proved again that she is a seasoned and charming artist."

"The vocal quality was very pleasing, fresh and smooth" said the *Herald Tribune*.

And the *World*: "A delightful evening of music."

Theodore Stearns in the *Telegraph*: "It was interesting to note that in singing the older numbers this attractive young artist succeeded in shaking the dust off the ancient melodies by putting the lyrics over to her interested audience in a most charming and intimate manner. She uses her voice with a great deal of skill, but more outstanding than that was her very clear and finely executed phrasing."

The *Brooklyn Daily Eagle*: "She revealed a charming voice upon which her intelligent singing placed no undue strain."

NOTE: The clippings printed in this page are actual photographic reproductions of what the New York music critics wrote after Miss Morgana's recital.

Steinway
NEW YORK

AT CARNEGIE HALL

Metropolitan Opera Company

TRUMPHS

Week, December 15th, 1926

SUN, THURSDAY, DECEMBER 16, 1926

Mme. Nina Morgana in Recital

...no, Singer From the Metropolitan, Wins Warm Applause at Carnegie Hall.

Mme. Nina Morgana of the Metropolitan Opera House appeared in a recital last evening in Carnegie Hall. This ... who sings leading coloratura roles at the opera, is in private life as the wife of Bruno Zirato, and she lately sang in concert with the great Caruso when he was touring during the last years of his life.

...had not sung in recital in ... in several seasons. A large ... filled the auditorium and the ... made the recipient of much ... applause and floral tributes.

...opera singers when essaying ... of the recital platform do ... offer as high a standard of ... as established by the singer ... recital last evening. Her first ... in accord with conventional ... comprised old Italian arias ... by classic German com- ... the second group confined it- ... modern Italian songs and ... folk songs, and the third set ... in lieder and standard French ... in American group of songs ... the list. The Italian group ... included Puccini's "E l'uccel- ... German lieder, Franz's "Es ... Rose Sich Beklagt" and the ... lyrics, Deems Taylor's ... "Lovers" and Mana-Zucca's ... butterfly."

...prima donna's song recital ... genuine success. She was at- ... to see and her singing was ... the best heard here in song ... during the season. Avoiding ... a florid field of music, she ... ming in her delivery of a ... laying stress upon a pure ... one and beautiful legato. Her ... fresh, clear and lovely and ... ation excellent. Her phras- ... well sustained and her high ... the most part effective. ... ful was her style in the old ... nning with the "Compattite ... from Baldassarre Galuppi's ... fo di Campagna" and deli- ... nuance in the various Ital- ... Many repetitions were ... and several the singer ... An admirable interpreter of ... is Mme. Morgana. Miss ... Kerin was a capable accom- ... S. A. D.

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"An evening of ingratiating vocal art."

Pitts Sanborn in The Evening Telegram

"Her voice is definitely a musical instrument with a tone pellucid and crystalline."

Richard L. Stokes in The Evening World

"An admirable interpreter of lyric song."

The New York Sun

EVENING WORLD, THURSDAY, DECEMBER 16, 1926

REALM OF MUSIC

By Richard L. Stokes

NATURE'S most ambitious experiment in devising a musical instrument is the human voice, and the more one hears of it the more one admires the artificial instruments contrived by man. The voice is narrow in range, inflexible and unreliable. In beauty of tone only one soprano in a thousand can rival a standard violin or flute. The same is true of a contralto and a clarinet, a baritone and a violoncello, a tenor and a French horn.

But once in several moons there occurs a song recital which restores respect for the voice. Such an event was a concert given last night at Carnegie Hall by Mme. Nina Morgana, soprano of the Metropolitan Opera Company.

This voice is definitely a musical instrument, with a tone pellucid and crystalline. It is accurate of pitch, pure and fresh of quality, and limpid of technique. And the singer's brain plays upon it like an artist—that is to say, with style and temperament. The result was the first vocal recital I have heard this year that was touched with enchantment.

An audience that virtually filled the hall demanded extra too numerous to count. The varied program began with a garland of majestic old Italian melodies and arias by Gluck and Mozart. Modern Italian chants followed, from the pens of Wolf-Ferrari, Puccini, Sadler and Favara.

The soprano turned to lieder of Franz and Wolff, songs by Ravel and Saint-Saens; and arias by Chadwick, Watts, Deems Taylor and Mana-Zucca. Such a program is not only musical but scholarly.

Mme. Morgana will appear at the Metropolitan during the second half of the season and it will be no small relief to hear such a voice and art in the roles of Gilda, Lucia and the Nightingale.

DECEMBER 16, 1926
NEW YORK EVENING POST

Nina Morgana Sings
NINA MORGANA, soprano of the Metropolitan Opera House, gave a well-chosen program in her recital last evening in Carnegie Hall to a large and well-pleased audience. Her first group, Italian songs of the seven-teenth and eighteenth centuries and arias by Gluck and Mozart, was absolutely suited to her and she was applauded to the echo. Her singing was a delight in its clear liquid tones and perfect diction, while she suited her expression to the words. Gluck's lovely "Vieni che poi L'ero" was particularly well done, and a fine example of legato singing.

The singer was equally happy in folk songs and songs by modern Italian composers and was even more loudly applauded than before. So much did she please her hearers that she could have sung them all over again, but she contented herself with repeating only Puccini's "E l'Uccellino," a lovely lullaby, and giving a double encore.

"She might easily have sung all of them over again so greatly did her audience like them."

The New York Times

"Skilled singing, with especially praiseworthy work in legatos."

The New York Herald Tribune

"Her singing was a delight."

The Evening Post

Season 1927-1928
NOW BOOKING

CHICAGO

GORDON STRING QUARTET

CHICAGO.—A capacity audience heard the third concert of the Beethoven Festival, which the Gordon String Quartet presented at the Simpson Theater, Field Museum, on December 19. The C sharp minor and D major quartets formed the program and received expert handling by this splendid ensemble organization, at the head of which is Jacques Gordon, concertmaster of the Chicago Symphony Orchestra and one of the best all-around musicians in this part of the country. His string quartet is an admirable organization and has established an enviable place for itself among music-lovers here.

THE APOLLOS SING THE MESSIAH

Only one Messiah performance was given this year by the Apollo Musical Club and that, at Orchestra Hall on December 19, was one of the finest this chorus has ever given. It was one of those splendid renditions of the old oratorio to which the Apollo Musical Club, directed by Harrison M. Wild, had accustomed us in years gone and the results were gratifying to supporters and admirers of this oldest of Chicago's choruses. Enthusiasm, vigor and force were put into its singing and the performance and smooth sailing under Conductor Wild's efficient baton.

There was a fine quartet of soloists, too—Olive June Lacey, soprano, who replaced the announced Myrha Sharlow; Kathryn Meisle, she of the gorgeous contralto voice, an excellent oratorio singer; Arthur Middleton, than whom there is no better oratorio singer today; and Paul Althouse, a great favorite both in oratorio and in concert. The Apollo Musical Club is to be congratulated on its choice

of soloists and its own splendid performance of the old Handel oratorio.

JOSEF LHEVINNE TO OPEN MRS. SOLLITT'S SERIES

Josef Lhevinne, who is the opening attraction of Mrs. Sollitt's Series at Orchestra Hall, on January 10, will return from Europe just in time for this concert. He has been on tour there in recital and as soloist with the leading orchestras. Reports from Vienna, Berlin, Budapest, and other great music centers, are glowing with praise of his art and of his success with the public.

Mr. Lhevinne is a Russian, educated at the famous Mos-



JOSEF LHEVINNE

cow Conservatory, and winner, at the earliest possible age, of the Rubinstein prize, in competition with pianists from all Europe.

Josef Lhevinne has a powerful and far-reaching influence on the musical progress of today. He has given first American performances of modern works of all schools and nationalities, and his unequalled technical and musical equipment enables him to present them in a way which gives them the utmost possible appeal. The immediate and widespread interest in the Dohnanyi Etude Caprice, the Ravel Barque sur l'Océan, pieces by Bartok, Turina, etc., is evidence of his leadership in this important work.

He is a profound musical thinker, as well as a most brilliant pianist. He is master of several languages, and his great interest in literature is typical of his broad general culture. His concert here is arousing unusual interest, and will be one of the important events of the musical year.

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would like and should hear, the Students' Music League, sponsored by a number of Chicago's most prominent citizens, with the cooperation of all the leading impresarios of Chicago, has been organized in the interest of the music and art students of Chicago. The league has arranged with various managers in the city to give reduced rates to various of their concerts to all members of the league, thereby enabling members to hear twice as many concerts as they have heretofore been able to afford. In most cases the reductions will amount to rates as low as one-half of the face value of the tickets.

Membership is open only to music and art students, and teachers. The small membership fee (two dollars per year) is used to maintain the league offices. Each month the league will send to its members a list of available concerts for which members may procure tickets at reduced prices.

MARION ALICE McAFEE WRITES FROM PARIS

Marion Alice McAfee sends Christmas greetings from Paris, where she arrived last week. Miss McAfee sang on board the steamship Leviathan and was most enthusiastically received. She appeared at a musicale at the American Women's Club on December 12.

ANNUAL YOUNG ARTIST CONTEST

The Society of American Musicians' annual young artist contest, for appearances at the popular concerts of the Chicago Symphony Orchestra, was held at Orchestra Hall on December 22. The judges—Adolf Weidig, Arne Oldberg, with Jacques Gordon for the violin and Leo Podolsky for piano—awarded the prizes to Audrey Call, violinist, and Ruth Orcutt, pianist.

CATHRYN BLY UTESCH'S RECENT DATES

Recent appearances of the charming young soprano, Cathryn Bly Utesch, were as follows: December 8, Ogden Park chapter, O. E. S.; 9, radio station WEBB; 12, Twilight musicale, Edgewater Beach Hotel, with Chicago Concert Company; 15, Marquette Park Lion's Club; 16, Milwaukee (Wis.), with Chicago Concert Company; 18, Hotel La Salle, Scottish Highland Society; 20, Mrs. Utesch, director, presented the Drexel Park Presbyterian Church Choir in The Light of St. Agnes by J. S. Fearis in dramatic form. Mrs. Utesch was engaged by the European Chorus to sing the soprano role in Handel's Messiah at the Morgan Park Methodist Episcopal Church, December 29.

LEO PODOLSKY WINS FAVOR

In the brief period of his residence in Chicago, Leo Podolsky, pianist, has won much favor. In the course of eight weeks he has given three recitals here and at each was acclaimed by public and press as one of the most interesting pianists of the day. His success in Europe and in the Orient had preceded him here and he lived up to all expectations.

PALMER CHRISTIAN VISITS CHICAGO.

Palmer Christian, successful and popular American solo organist, was in Chicago for the holidays. From Chicago Mr. Christian went to Rochester (N. Y.) to preside as chairman of organ and music committee at the National Association of Music Teachers, which convened in Rochester during the last week of the year. Mr. Christian, as is well known, has charge of the organ department of the University School of Ann Arbor, and is also connected in a like capacity with the University of Michigan. During the year he gives in Ann Arbor, every Wednesday night, a recital in the auditorium of the university. That there is a response for such recitals has long been demonstrated, as the audience is never less than 600 and often a thousand are on hand to enjoy the organist's recital. The president and board of directors are very much in sympathy with Mr. Christian. They like him to play outside of Ann Arbor in such cities as New York, Boston, Philadelphia, Chicago, Detroit, Cincinnati, St. Louis—as a matter of fact anywhere where good organs are enjoyed as his playing reflects much credit on the school as well as on the university.

GORDON STRING QUARTET IN DEMAND.

The Gordon String Quartet has been engaged for three concerts in Indianapolis (Ind.)—one all-Beethoven, one Schubert, and one miscellaneous program, January 12, 27 and 30 respectively. The quartet played its third concert in its Beethoven cycle at the Simpson Theater, Field Museum, December 19.

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CHICAGO OPERA

IL TROVATORE, DECEMBER 19 (MATINEE)

CHICAGO.—Il Trovatore was repeated but this time with Muzio reappearing as Leonora, a role in which she has long been justly admired at the Auditorium and in which once again she revealed the full gamut of her art. Muzio's popularity is understandable, as she always gives of her best and that means that in every role she is cast she gives entire satisfaction. She once again thrilled her hearers by the beauty of her song and her portrayal was on a par of excellence with her singing. Lenska finds in the role of Azucena one of the best vehicles in which to display her gift as a singer and her intelligence as an actress. Lindi justified the choice of the management in casting him as Manrico, for he sings it always with telling effect, and met with the approval of the listeners. Bonelli was a well voiced Count Di Luna and by his presence gave added éclat to the performance. Henry G. Weber was at the conductor's desk and his reading of the score was inspiring.

A WITCH OF SALEM, DECEMBER 20

The second performance of Cadman's Witch of Salem deepened the good impression formulated at the time of its world premiere. The opera is most interesting, is beautifully presented at the Auditorium, and in stating that it will remain in the repertoire of the company will show that its merits have been recognized by those who manage the Chicago Civic Opera. Too, being Americans they rejoice at the success of the new work, which was again sung by Norena, Pavloska, Lenska, Freund, Hackett, Cotreuil and many other competent members of the company.

Henry G. Weber was again a pillar of strength at the conductor's desk. It may be written in all truthfulness that a great part of the success of the opera was due to his directing, and Weber has proven beyond doubt that he is a leader and not a follower and that he has imagination even though he always renders the message of the composer rather than distorting either tradition or the wishes of the author in order to win the faint praise of hysterical people. Nevertheless, Weber has creative power, and A Witch of Salem, a novelty, is proof that though young in years, Weber is already one of the most reliable opera conductors of the day.

OTELLO, DECEMBER 21

For the first time this season Otello was given, and, if truth is to be written, the greatest enjoyment of the evening was the superb reading of the score by Moranzoni and the playing of the orchestra. Verdi's Otello has never been as popular throughout the musical world as other operas from the pen of this immortal composer, and this is due to various reasons, the most probable being that there are very few tenors since Tamagno, and more recently Slezak, who can sing the title role. It was, by the way, sung in English by the Henry W. Savage Opera Company, but the Chicago Civic Opera Company had to await the discovery of a tenor who could shoulder such a heavy role. A few years ago Charles Marshall became famous overnight singing most effectively the role of the Moor. Since then Marshall has been heard often as Otello. He is probably one of the very few living tenors who have sufficient vocal resistance to sing that overwhelming part. Once again he rode to fame, and won many ovations. From a slow beginning he warmed up later, and from the second act on he was the bright star of the night.

Eleanor Sawyer made her re-entry, appearing for the first time on our stage as Desdemona. An American, Miss Sawyer has the pluck which characterizes our countrymen and women. Leaving a sick-bed to face for the first time a discriminating audience is an ordeal such as very few singers would dare experience, yet rather than to disappoint the management or the public she valiantly came to the fore, and if only for this she is here highly congratulated. Miss Sawyer dressed the part elegantly, and as to her singing, comment is deferred until her next performance, but that she did so well under such trying conditions speaks volumes for her ability.

Luigi Montesanto was Iago—one of the most difficult roles in a baritone's repertory. The young Italian baritone left much to be desired in the first act, but later on, especially in the second, he rose to stardom. We cared not for his rendition of the Brindisi, but enjoyed greatly his singing of the Credo. Some one said that Montesanto has a very keen eye. Indeed, this artist has more; he has intuition and takes advantage of situations that can react in his favor. Very clever indeed is Montesanto and his Iago registered his intelligence rather than the sinister personage of Shakespeare and Boito. Maria Claessens, as in every role entrusted to her, gave satisfaction as Amelia. Jose Mojica was a handsome Cassio; Lodovico Oliviero a satisfactory Roderigo, and though Alexander Kipnis' wig did not set right on his head, he sang the music of Lodovico so well that we forgive his tontorial appearance.

A remarkable performance from an orchestral standpoint—one that reflects credit on Moranzoni, Marshall, Stage Manager Charles Moor! Not so good were the choristers who sang more than once off pitch, but that deviation was probably not altogether their fault, as they followed some of the principals who offended our ears by flitting unmercifully. Otello should be repeated. It can be done superbly by our company and this performance can be looked upon only as a dress rehearsal.

MARTHA, DECEMBER 22

Martha was repeated with Mason, Pavloska, Lazzari and Trevisan again, and Moranzoni conducting. There was a new Lionel, Antonio Cortis essaying the role for the first time here. This young tenor has an inexhaustive repertory. He sings dramatic, lyric and light roles equally well. They speak of tenors who in the days of our forefathers could sing Manrico in Trovatore, Almaviva in The Barber of Seville, and other parts as diversified as the above illustration, and all as though it were marvelous. Today several tenors are doing the same without the shouting of trumpets to herald the fact, and Antonio Cortis is one of them. Excellent in dramatic roles, he is also at home in parts requiring comedy, and his Lionel is another portrayal that adds to his fame as a singer as well as an actor.

TIEFLAND, DECEMBER 23

(See story on page 5)

THE JEWESS, DECEMBER 24 (MATINEE)

The Christmas matinee was given in years gone by to

Hansel and Gretel, or operas that appeal to the children. Desirous of making children opera-goers from the cradle, a change was inaugurated this year and The Jewess held the boards. Raisa, Norena, Marshall, Mojica, Kipnis sang their customary roles and Weber conducted.

BARBER OF SEVILLE, DECEMBER 25, (EVENING)

Christmas night is generally not a popular night at the opera or anywhere else except at home, yet a packed audience was on hand to enjoy the ever-popular Rossini music, so well sung by Macbeth, Hackett, Rimini, Lazzari, Trevisan and Moranzoni conducting.

RENE DEVRIES.

Music in Ann Arbor, Mich.

The University School of Music, Ann Arbor, Mich., has had many excellent pre-Christmas concerts. October 9 the United States Marine Band, under the baton of Captain William H. Santelmann, was heard in Hill Auditorium for the first time in several seasons. October 18, Frieda Hempel, soprano, appeared in song recital. Miss Hempel has been heard at Ann Arbor May Festivals several times, but never before in recital. She is a great favorite in the University City, and was graciously received in a program of attractive numbers. November 5 a concert of outstanding proportions was given by the English Singers, a sextet of artists whose ensemble is flawless. They delighted 5000 people with a program of madrigals, folk songs, etc. November 29, Moriz Rosenthal, master pianist, was heard for the first time in Ann Arbor, and gave a splendid exhibition of pianistic art. December 13 the Detroit Symphony Orchestra, under the baton of Ossip Gabrilowitsch, made its first appearance for this year in Ann Arbor. As usual, Mr. Gabrilowitsch and his band of players made a profound impression.

In addition to these concerts many programs have been given in the Faculty Twilight Concert Series by members of the faculty of the School of Music. Palmer Christian, University organist, has appeared each Wednesday afternoon in programs which have drawn crowded houses. Concerts by other members of the faculty have taken place Sunday afternoons. In this series, Albert Lockwood, Mrs. George B. Rhead, Martha Merkle, Nell B. Stockwell, Mrs. Okkelberg, pianists; Samuel P. Lockwood, Angelina Lockwood, Pauline Kaiser, violinists; Theodore Harrison, James Hamilton, Nora Hunt, Eunice Northrup, singers; and Walter Bloch, cellist, have appeared as soloists; while the University Symphony Orchestra, under the baton of Samuel P. Lockwood, the University School of Music String Quartet, and an instrumental sextet also have been heard. At one of the concerts two distinguished guest soloists were also on the program: Karola Zagorska, soprano, and Stanislaus Wyszatycki, tenor.

Members of the faculty of the School of Music are having a full season, not only of class schedules but also of public appearances. Earl V. Moore, musical director, was a speaker at the recent meeting in New York of the National Association of Music Schools and Allied Arts. Joseph E. Maddy, head of the public school music department is active in the deliberations of the National Music Supervisors Association. Palmer Christian, University organist, on December 9 and 10 appeared as soloist with the Detroit Symphony Orchestra playing Eric Delamarter's organ concerto. Guy Maier of the piano faculty, in collaboration with his playing partner, Lee Pattison, recently returned to Ann Arbor from a long series of engagements which have taken him almost from coast to coast. Immediately after New Year's the pianists will resume their concert activities in a heavy schedule, which will continue until early spring. In addition to his two-piano playing, Mr. Maier has distinguished himself in the field of special recitals for children, and as soloist both in concert and with orchestra. Other members of the faculty have appeared in numerous capacities in various parts of the Middle West.

Lewis Richards Scores in Baltimore

BALTIMORE.—A capacity house with 400 standees in the rear of Lyric Theater greeted Lewis Richards, American harpsichordist, on his first appearance in Baltimore when he appeared as soloist with the Baltimore Symphony Orchestra.

Mr. Richards, one of the few harpsichordists in the country, played Haydn's concerto in D major from the original scoring of the work which he himself had copied some years ago from the library of the Royal Conservatory of Music in Brussels. Two weeks before he had played this same work in New York at his first appearances as soloist with the New York Symphony Orchestra, when he made a great success. According to Frederick Huber, municipal director of music, the hall was entirely sold out ten days before the concert. The audience was very enthusiastic in its praise of his performance.

Palmer Christian with Detroit Symphony

Another successful orchestral appearance was added to the list already claimed by Palmer Christian, when he played at Orchestra Hall, Detroit, with the Detroit Symphony on December 9 and 10. Mr. Christian's presentation

of the excellent modern work of Eric Delamarter convinced the audience that modern organ playing takes full account of a variety of tonal effects, nicety of shading, and precision of accent and rhythm not traditionally associated with the organ. The Detroit News of December 10 said: "Mr. Christian played like a master; his shading, particularly in the pianissimo passages, was exquisite, and while he was not afraid to let out the great instrument to full capacity in the last movement, there was no blurring—not a note was lost." The Detroit Free Press, after expressing great admiration for the concerto, stated: "Mr. Christian gave the work a sweeping performance, characterized by his familiar command of the instrument both from the technical and interpretative aspects. He shared with the composer in the ovation."

La Forge-Berumen Studios

Elizabeth Andres, contralto, was the soloist at the meeting of the Art Society of New York on December 10. Miss Andres was in excellent voice and rendered a beautiful program. Warmth and abundant tone color characterized her singing and her interpretations gave evidence of careful and correct study. The audience was so enthusiastic that Miss Andres was obliged to add another group to the program. Evelyn Smith gave her support that was effective as well as artistic.

Avis Janvrin, soprano, and George Vause, pianist, pupils of the La Forge-Berumen Studios were heard in recital in the First Baptist Church, Millington, N. J., on December 11. Mrs. Janvrin's fresh, smooth voice pleased greatly in a group of delicate French numbers, of which the Villanelle, by Dell'Acqua, served to display her even scale and facile coloratura. Her second group, sung in German, brought, at the end, Die Lorelei of Liszt, which she gave a decidedly dramatic rendition. Then followed two old English songs and two numbers by her teacher, Frank La Forge, Sleep Song and Song of the Open. The former achieved its usual quiet but telling effect, while the latter, with its sweeping passion and resistless rush, made a stirring finale to her offerings, and proved why it is exceedingly popular with artists all over the country. Mr. Vause rendered a group of piano solos as well as accompanying Mrs. Janvrin. He played with feeling and revealed a highly developed technique. The spacious edifice was filled with an audience from the surrounding estates.

Schelling Conducting Children's Concerts

Concerts in Brooklyn and in the Bronx have been added to the schedule of the Philharmonic Children's Concerts, directed by Ernest Schelling. There will be eighteen children's concerts presented by Mr. Schelling this season—five on Saturday mornings in Aeolian Hall, five on Saturday afternoons in Aeolian Hall, four in Brooklyn and four in the Bronx. The auditoriums in which the Brooklyn and Bronx concerts will take place will be announced later.

Of the eighteen concerts, thirteen will be for children in public schools, the distribution of tickets for these events being under the supervision of George H. Gartlan. The only series which will be open to the general public will be the Saturday morning cycle in Aeolian Hall. The dates for these concerts are January 22, February 5, February 19, March 5 and March 19.

As in previous years, Mr. Schelling will illustrate the music with informal talks and with lantern slides from his collection of 1,200 views. Mr. Schelling will present a similar series of concerts in Boston and has been invited to conduct children's concerts in several other cities.

Szigeti Pleases Mid-Western Critics

Joseph Szigeti, Hungarian violinist, has just been on a tour through the Middle West. His praises were sung especially in Cincinnati, where W. S. Goldenberg of the Enquirer called him "one of the giants of the violin world," while Nina Pugh Smith, writing in the Times Star, said it was difficult "to convey even a trifle of his very evident perfection."

In Minneapolis, where Szigeti played the Brahms concerto on December 9 and 10 with the Minneapolis Symphony, Henri Verbrugghen conducting, the Pioneer Press called the solo performance "a memorable reading of the Brahms score" and spoke of the player's "tone of ravishing loveliness, one that is continuously alive and shining." The Daily News called Szigeti's, "an artistic achievement of huge proportion, a performance not soon to be forgotten."

Chev. Corradetti's Pupil to Be Heard

Helen Parisi, a pupil of Chev. Corradetti, who possesses an excellent lyric soprano voice and has a natural artistic temperament, will take part in the concert which will be given by the tenor, Giuseppe Monaco, at Aeolian Hall, on January 2. Mr. Monaco has also been a pupil of Chev. Corradetti, with whom he studied from September, 1922, to August, 1926.

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The tone of the saxophone has been likened to the human voice. The Telegraph asks: "Whose voice?"

Charles L. Wagner, the manager, alludes to the current crop of British plays, as "dramas made up in equal parts of sex, whiskey, and soda."

Seals playing musical instruments should cause no more wonder than some human amateurs who elect to do the same thing.

Madison Square Garden shortly will house the annual Poultry Show. Is there a musical inhabitant old enough to remember when that exhibition used to be held in the Metropolitan Opera House?

If the ambitious plans of a certain talking machine company go through, there is to be a Beethoven Week in March. Off-hand we should say that there would be plenty of honor done the great master this season by concert givers of every sort throughout this country without the necessity of a special "week" which starts out with a strong smell of commercialism, notwithstanding the long table of distinguished educators, preachers, "civic leaders," and "artists," who are supposed to constitute the "National Advisory Board." The project is to "utilize all available means for bringing Beethoven's message within reach of the widest audiences with the aid of the radio, the moving-picture and the phonograph." Attaboy, Ludwig!

There is renewed talk of combining the Philharmonic and New York Symphony Orchestras into one large organization, owing to the constantly increasing cost of maintenance (with corresponding financial deficits) and the more and more exacting demands of the Musical Union. On the practical side, the merger might be advisable, but artistically it would represent almost a calamity. Healthful competition and a salutary basis of comparison, in the matter of orchestras and conductors, are welcome in our music life and lead to excellent results. One orchestra probably would mean one conductor, one-man domination, restricted hearing of novelties, circumscribed use of soloists, and other curtailments of the present wide and beneficial activities of the two excellent symphonic bodies in New York. In the interests of musical art and of all concerned, it is to be hoped heartily that no merger will take place, and that the gentlemen and ladies whose generosity cre-

ates the basic operating funds of our orchestras, may feel further inclined to make their continuance possible, even at added financial inconvenience. The existence of such orchestras in large cities is the finest tribute to the wise and spiritual employment of wealth.

Karl Krueger, conductor of the new Seattle Symphony, is offering his listeners as novelties next week The Marriage of the Pigeons from Braunfel's opera, The Birds, and Crisantemi, an early and rarely heard work for strings alone, by the late Giacomo Puccini. Those sound like two numbers quite worth playing—and we do not recollect that any Eastern conductor has ever discovered them.

Looking through the telephone book the other day in search of the International Guild of Musicians, which isn't there, we ran across International Compositions Co. Now what is an International Compositions Company? Can it be a new trade union for composers? It has no less than four phones, two of them special night lines. That is service, indeed! The next time, fellow composer, that a brilliant idea comes to you in a dream, wake up, grab the bedside phone, call the I. C. C., whistle your tune, hang up, go to sleep again, and at breakfast find beside your place an envelope with special delivery stamp, inside which is your midnight idea all correctly written out and provided with piano accompaniment, with those queer ukelele designs that are all the rage nowadays thrown in without extra charge. Or maybe not.

A TRIBUTE TO BAUER

It was a graceful and highly deserved tribute that the critic of the Chicago Evening Post paid Harold Bauer after his recent recital in the Playhouse in that city. Said he:

There is something in Harold Bauer's brain, or heart, or fingers—and it may be that all of them have an essential share—that fits him in a peculiar way to play Schumann. Nowadays Schumann has fallen, or is falling, into the sere and yellow. The fancifulness of his mode of thought and his illusive manner of expression are too much for most pianists, and under their fingers the charm evaporates. But not when Mr. Bauer takes him in hand. The "forest scenes" were exquisite. Each one was a tone-poem of distinctive character and for them Mr. Bauer created an atmosphere of intimacy as though he were revealing their beauties to a small gathering of friends in a room. There was no sense yesterday of a public hall filled with people to hear a concert. It was Schumannesque, with the music telling its story quietly and simply through tonal beauty in most delicate shadings. Imaginative, poetic and altogether lovely. Schumann still exists, even though at times it seems doubtful. The Mozart sonata was charming. Fresh, buoyant and clear, yet with depth of feeling in it. Mr. Bauer can do some things with a sense of fitness no other player quite attains.

ARE WE INCAPABLE OF GREATNESS?

Prof. John Erskine of Columbia University, addressing a recent gathering of The Fortnightly Forum in the Park Lane Hotel on the question of Is Jazz Music, said: "America is a nation of energetic persons and not the sort of country in which operas are conceived. The opera is not the type of music that is associated with energy, and certainly the American people are the energetic group of the world at this time. I know that the question of an American opera is raised constantly and that conjecture is offered, but I think that the American opera will never be written."

Prof. Erskine sees jazz as the music of America but fears that its lovers will love it to death, will try to make it what it is not and cannot be. "Jazz," he said, "is a type of music different from others and it has its fields. If it is denatured by those who would lift it out of its proper sphere, jazz will lose its originality, its color, its life. My warning is, let the nations whose atmosphere is conducive to the production of opera, give the world its operas; let jazz be recognized for what it is, let better jazz be written, but do not try to make it anything but jazz!"

That last is a sensible warning. To try to make jazz what it is not and never can be is surely a mistake. But if jazz is all the music America is to have, then America's music is not worth considering. Much as one may love jazz, one cannot conceive of it expressing the great sentiments that are found in the noblest works of Bach, Beethoven, Brahms, Tschai-kowsky, and other European masters, and our own American, MacDowell. Surely the American nation has some sentiments above what may be expressed by jazz music!

As to opera, can it be said that the Germans were not an energetic people when Wagner was writing the world's greatest opera? Is not Prof. Erskine rather thinking of Italian opera when he speaks of American energy being a bar to native operatic production? One may well doubt if America will ever express itself in the languishing airs of the passionate Italian school (but even in that it is rather difficult to predict,

WHAT'S THE NEWS

[This editorial, by Young E. Allison in The Insurance Field, Louisville, Ky., is so wise and informative that we give ourselves the pleasure of reprinting it. Comment is unnecessary except to point out that what applies to the insurance field and the automotive field applies equally to every other field, including that of music and musicians.—The Editor.]

What's in a newspaper? The news, of course. But what is news? Not merely the events of yesterday or last week, for, if a newspaper published that alone in these lively and pushing times, it wouldn't last longer than one of our current snowflakes would in mid-July or a hotter place. For nowadays "news" is far more than a record of events. It is a record of ideas, expectancies, even thoughts that people have and exchange with each other. The whole public has come to live for the future and not in the past.

President G. C. Miller, of the Dodge automobile corporation, made a speech to a convention of trade newspaper publishers and editors the other day and told them frankly that they did not realize the value of their advertising and editorial pages. As an executive he went farther and told them a personal practice of his own which may interest other executives. "My job," said President Miller, "is to look for ideas. The first place I look for them is in the advertising pages of eight business papers of the automotive industry, which I read regularly. The second place is in the editorial and news pages."

That is brass tacks, straight from the foundry. The business of an executive is ideas and not details—or ought to be. We have tried many times to set forth what President Miller so simply said, but never with his clarity and brevity. Ideas are the treasures to be sought, assembled, digested and put in force. Ideas move this modern world and make it hump itself. The problem is to get ideas for yourself, exchange with others and then adapt them for your own organization and through that for as much of the rest of the world as can be influenced. Because no idea that does not get to the world has any life or force. And no idea is perfect in itself. It must meet others, consort with, embrace, and reproduce, if it is to achieve an end.

President Miller gets his ideas first from the advertising pages of his competitors and those offering to serve manufacturers. He is a good business man. He knows that is what advertising is for. To convey ideas, to stimulate thought, desire, knowledge and action. . . . The advertiser makes the market where all the interested assemble and where goods are sold and more are designed for sale.

We have repeatedly said that advertising pages are the best news pages when they contain more than mere door-plate signs. If the advertiser has no ideas his agents get none from him, and so turn to others who do have ideas and are not afraid of them. Editorial and news pages are valuable in proportion as they keep such ideas in agitation and comparison with each other. The editor is the Greek chorus to explain, suggest and introduce the characters. He is the "outsider" who presents the outside view as much as possible. He makes temporary friends and temporary enemies as he goes, but that is inevitable. If his main purpose is to help the whole welfare of the business, regardless of individuals, then he is doing his duty best and the good faith of his work comes to be known.

The best newspaper is one which advertisers, readers and the editors all unite in making. Criticisms, suggestions, comments from readers contribute most valuably not only to the information of the editor, but, when printed, to the information and interest of other readers.

for the languishing airs of Irving Berlin have found ready acceptance with our public, the same public that accepts quite as readily the most energetic of jazz).

Is it not rather a fact that the American public will accept any music that is good? And is it not equally true that the American composer has proved himself able to create (in a small way at present) music of every type and style? May we not hope that out of these small beginnings great things will grow? And must we abandon opera as well as greatness and nobility and pin our faith in jazz. Prof. Erskine could hardly have meant that, and no doubt was scarcely aware of the far-reaching implications of his statements.

VARIATIONS

By the Editor-in-Chief

Now that interest is centered upon Beethoven, we personally are back to our old thought, that when composers receive these periodical compliments celebrating their birthdays or death days, it implies that they are not honored sufficiently at such other times when the calendar has no especial reference to them.

In the midst of these current Beethoven commemorations, the familiar cry of "Back to Bach" is heard again in our land and elsewhere. Another foolish slogan. No one who ever arrived at a full understanding of Bach, ever has left him again.

A few years ago the late John F. Runciman wrote a plea called "Back to Mozart," and we saw parts of it quoted recently and referred to as something singularly sage and suggestive.

Runciman insisted that Wagner had spoken the last word in modernity, and that we "must" turn. Turn to whom? Turn back to Mozart. Mr. Runciman added:

"He was the first to rediscover the secret of natural, inevitable expression, the first to apply his method to the expression of modern emotions and ideas. I do not mean that we must imitate Mozart or anyone else. I do mean that instead of wasting our time on making imitations of Wagner we ought to use it in wrestling from Mozart's scores Mozart's secret of expressing simple feelings. There is no other. Palestrina and all the old church writers are too old; Bach and Handel are too old; Wagner is not what we want. Of all composers of our era Mozart alone knew exactly (as he himself said) how many notes to put in his scores. Richard Strauss and all the modern men put too many; the machinery is clumsy out of all proportion to the thing. I do not say accomplished, but attempted; and it is high time to turn to the master who knew how much could be made of how little."

Those special pleas for individual composers have become so frequent, however, that they no longer do any harm.

Every once in a while, a wildest champion pops up and sends forth a yawp for such "neglected" or "forsaken" composers as Schubert, Mendelssohn, Schumann, Liszt, Berlioz, and others too numerous to mention. No one heeds those periodical protests much.

The fight over Mozart has been fought too long ago for it to be revamped as a modern issue. Mozart's position in music is firmly established, and all the world knows what he did and what he did not do. To expect every composer of today to write in the style of Mozart would be to ask every writer to write English like Chaucer, and painters to copy Jan Steen. That might please some critics, but it would crib and cabin the writers and the painters out of all semblance to artists.

If Mozart had copied Bach, there would have been no Mozart; and if present day composers were to copy the wonderful Wolfgang Amadeus, then we would soon have nothing but Mozarts. That would assuredly not be a calamity, but it would be deadly dull. Variety is the spice of music as well as of other things.

Why, pray, is it any worse to make imitations of Wagner than to "wrest secrets" from Mozart's scores? There are many secrets in Wagner's pages, too, which have not yet been wrested with any great success by anyone else.

For the sake of progress in art, and for the sake of making to endure more firmly that very Mozart who stirred Mr. Runciman so deeply, let the young composer have full sway and full say. The imagination of the artist must have its fling, and if the result is not always something that pleases all of us, let us not be hasty with our reproaches and distaste, but let us rather remember the lessons taught us by the art history of all times, and recall the inevitable circumstance that the real critics of our own epoch and of our own art products, who will see us and our doings as they really are, will not be born until long after we are dead. Mr. Runciman may have been sincere in his dislike of Richard Strauss and other moderns, but he fairly earned the title of critic by remembering that it is as impossible to have a world composed exclusively of Mozarts, as it is to have one filled only with Runcimans and duplicates of the gentleman who quoted him so reverently not long ago.

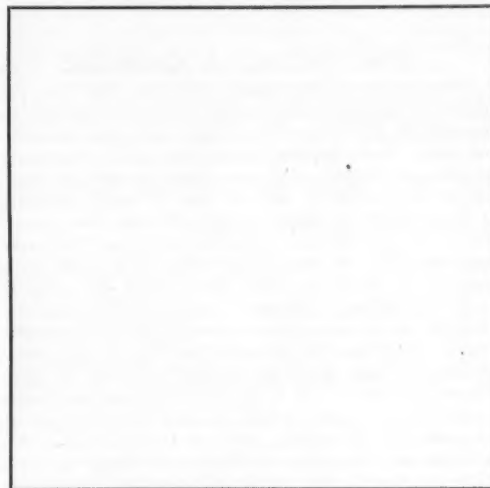
Over in Munich they had a composer named Max Reger, who counterpointed like Bach and harmonized like Richard Strauss. For this versatility he was chided by the German critics.

A late Reger string quartet, performed in Leipzig, was written on the tone motifs A—F—F—E, and E flat—C—B—A—F. Remember that E flat is called

"Es" in German, and that the B in our scale is called H in the German nomenclature. We have therefore the sound of the letters S—c—h—a—f, which means "sheep" in German; and the complete word A—f—f—e, which stands for "monkey" in the same language. The critics took severe umbrage at those Reger themes. Why? Reger didn't say he meant the critics.

Reger's little joke recalls the Liszt theme at the opening of his E flat concerto—to which Bülow set the words, *Ihr versteht ja alle nichts*—and Richard Strauss' gigantic *Widersacher* episode in his *Heldenleben*. The latter is perhaps the most monumental example of satire in music the world ever has known, even though Huneker claimed that distinction for Wagner's *Parsifal*. He insisted that Wagner in his "Bühnenweihfestspiel" (or is it "Weihbühnenfestspiel" or "Weihnfestbühnenspiel"—we never know) mocked the world's belief, as in his early C major symphony he mocked Beethoven. Time knows and Time may tell.

Copy of the resolutions of regret that Heifetz is not in America at present; drafted by the other violinists touring here at present, and sent to the manager of Heifetz:



Among our 1927 resolutions is a strong vow to beware of wood alcohol and concerts of modernistic music.

An optimist is a person at a vocal recital who never looks at the slip with the printed texts, when the singer is performing in English.

The Telegram remarks: "That fellow who says nobody in America has the grand manner, doesn't know any janitors." And also, he never has observed music critics when some teacher says to them: "Couldn't you possibly come to Miss X's recital? She's my pupil."

This is the off season for snapshots of musical artists in golf, swimming, or tennis clothes; but there are the photographs of the same personages, fummled, standing beside snowbound trains, or frozen Niagara Falls.

In their day, Chopin, Liszt, Brahms, and Wagner wrote modernistic music, but they didn't on that account sneer at Bach, Haydn, Mozart, and Beethoven.

Someone inquires in the Times Book Review of December 26: "I desire to seek the origin of the line, 'He who has seen stars, shall ne'er seek peace again.'" Our answer is: ask any grand opera impresario.

When Berg's opera, *Wozzek*, was produced in Prague not long ago, the antagonism of the audience was of such a riotous nature that the authorities forbade further productions of the work. In America, a similar public demonstration could be brought about only by an unpopular decision from a baseball umpire.

The breast of the savage may be soothed by music, but the breast of the bandit seems to be impenetrable. Chicago and New York have permanent symphony

and opera, but those cities lead the nation in robbery, murder, and general outlawry.

We are not, as a rule, a copious quoter of verse, but we cannot refrain from reprinting the attached, culled from a recent installment of H. I. Phillips' unvaryingly scintillating daily column in the Sun:

THE RADIO CONVERT SPEAKS

(Lines written after listening to one of those all star programs of the National Broadcasters Corporation.)

It used to take an effort great
To find an entertainment sunny
And meant exhaustion to locate
A kind of show well worth the money.

It meant a hurried dinner, then
A dash down to the city center,
Where I would have to wait for ten
Or twenty minutes if I'd enter.

I'd have to take my place in line
And wait my turn to buy a ticket
From some brusque groucho saturnine
Who ruled behind the window wicket.

And then I'd have to check my hat
And coat with hatgirl most disdainful,
And squeeze into a tight seat that
Was never anything but painful.

And after that I'd have to sit
And fidget in a mood uncertain
A long time till the boss thought it
Was time he ordered up the curtain.

An act or two would be all right,
Though hardly what I'd want repeated,
And I'd get home at 12 that night
Convinced that I'd been badly cheated.

But that's all changed; I no more roam
In quest of talent rich and glowing;
I throw a switch and to my home
There come the finest artists going;
Professor Walter Damrosch and
His orchestra of eighty pieces
Are followed by the Goldman Band
In quaint conceits and odd caprices.

I flop into an easy chair
And get a treat from Harold Bauer—
Then Mary Garden takes the air
And sings for me a half an hour.
I throw myself upon a couch
And listen to Will Rogers' kidding;
Then Lopez comes (that boy's no slouch)
And plays hot jazz that sets me skidding.

Then Titta Ruffo, songster crack,
Cuts classical melodic capers
(While I lie flat upon my back
And read a book or evening papers).

I do not have to look bon ton
Or care a bit about my manners
(Last night when Anna Case came on
I greeted her in my pajamers).
I care not "What the Well Dressed Man
Should Wear to Operas This Season"
(When Mary Garden sings I can
Applaud her with my B. V. D.'s on).

When all the lengthy program's at
An end, it leaves me gay, unsteady—
No cab trip's needed to my flat
Because, you see, I'm home already!
But, best of all, when all is done
I've had a very splendid time, sir—
I've heard great artists by the ton
And haven't been set back a dime, sir!

L'ENVOI

Would I go see a show today?
Attend a big Broadway sensation?
Waste time at concerts or a play?

JUST TRY ME WITH AN INVITATION!

The war really is over. Paris is to erect a monument to Beethoven.

And Gounod's *Faust* had more performances in Germany last year than any opera by Mozart or Weber.

Mama—"What is watchful waiting?"

Papa—"When I'm hoping that the artist won't take another encore."—Exchange.

Flynn—"Don't you think that McCormack is great?"

Flannigan—"I don't know; I've never fought him."—Exchange.

To all the many wellwishers who honored us with holiday greetings: our cordial thanks, and a very happy New Year.

Still to be written, is the modernistic wedding march, in the free musical and matrimonial style of the moment.

Radames, in *Aida*, surely was a gentleman, and yet he did not prefer a blonde.

LEONARD LIEBLING.

MAKE MUSICIANS OF THEM!

Fred L. Boalt writes a column in a most prominent space on the front page of the Portland (Oregon) News in reply to an editorial which appeared in the MUSICAL COURIER recently. Mr. Boalt writes: "Some time ago Dr. Emil Enna, music critic for The News, wrote an editorial in which he advocated that music be taught in the universities. . . . The MUSICAL COURIER, the musicians' bible the world over, quotes the doctor's opinion and takes violent exception to it. 'It would be much more to the point,' argues the MUSICAL COURIER, 'to send our Beethovens and Chopins to the conservatories and keep them away from colleges and universities altogether. It is doubtful if they even ought to go to high school. At all events, it makes very little difference what a musician knows besides music if he only knows enough music.' . . . I remember Blind Tom, who played the vaudeville circuits when I was a boy. He could and did play the piano. If the MUSICAL COURIER remembers Blind Tom, it will admit that he was not a great musician and that he did not know enough about music. . . . Dr. Enna, in his editorial touched upon the cultural advantages of music. At this the MUSICAL COURIER scoffs. 'A musician who is a cultured gentleman,' it says, 'is so because he comes from a cultured family or has had—perhaps through his artistic success—associations which have given him culture.' . . . If a musician can become a cultured gentleman by living in a cultured home why can he not achieve the same result by going to a university, where he would meet cultured people? . . . 'Music,' says the MUSICAL COURIER, 'is, next to religion, the greatest thing in the world because, like religion, it trains the emotional side of man.' . . .

"Is, then, a musician who is purely emotional, but utterly lacking in either culture or brains, as was poor old Blind Tom, a great musician?"

"Blind Tom was a negro. Roland Hayes is a negro. Blind Tom was not a great pianist. Hayes is a really great singer. Why? Because God created in Hayes' throat a perfect musical instrument? Not wholly."

"I heard Hayes sing in English, German, French and Italian. His pronunciation, I was told by a man who knows more about languages than I do, was perfect."

"God gave Hayes a perfect musical instrument with which to sing, but He did not send him into the world with a knowledge of four languages."

"Hayes got that knowledge by hard study."

"God gave John McCormack a wonderful throat, too. He, too, is a truly great singer. But you, as a critical listener, would not enjoy hearing him sing: 'Las snite thu niteungale woke muh.'"

The MUSICAL COURIER welcomes this sort of comment because it makes people think and presents a welcome opportunity to keep this important subject alive. It is a subject that ought to be fully and thoroughly discussed, especially in America, where very little is known about music and where we have, as yet, bred very few real musicians. It is a pity that Mr. Boalt is not a bit more logical. He speaks of Blind Tom. But what has Blind Tom to do with it? The MUSICAL COURIER, in the editorial in question, says plainly enough that it matters very little what a musician knows provided he knows enough music. But Blind Tom did not know enough music. If he had known enough music no one would ever have asked whether or not he had a university education. . . . Then Mr. Boalt goes on to mention John McCormack and Roland Hayes as arguments in favor of a university education. But neither John McCormack nor Roland Hayes ever had a university education. . . . neither did Beethoven, neither did Haydn or Mozart, neither did Chopin, neither did . . . but why continue the list? It would hold almost every name noted in music, especially those noted as singers and instrumentalists.

Yet Roland Hayes and John McCormack are both of them cultured gentlemen. But suppose they were not? Would it make any difference, if only they knew enough music? Not the least in the world. There are some musicians prominent in the concert and operatic world today who are the very opposite of being cultured gentlemen or ladies. Some of them are, in fact, bores. But . . . they know their music. They know it thoroughly. They never wasted any time in universities trying to get that utterly useless thing, "General Culture." They do not know philosophy or psychology, history or geography, mathematics or chemistry, but they know what a great many highly cultured American musicians do not know: they know music.

Let there be no mistake about all this. Music is a highly specialized profession and it takes a great deal

of time and effort to become proficient in it. To spend hours and hours in university study is to waste hours and hours musically speaking. We know musicians, plenty of them, who know all of Bach and Beethoven, Mozart, Haydn, Brahms, Tschai-kowsky, and so on and so forth, *thoroughly!* They are (with a few exceptions) foreigners, and they never went to college. They were recognized as great musical talents early in life. They were put into conservatories when they were ten years old and taught music, music, music, until they knew everything there is to know about music. It is impossible for any American whose parents force him to waste his growing years in school and college work to compete with these magnificent foreigners. The consequence is that our concert halls and our symphony orchestras are filled with foreign musicians, and always will be until we wake up to the fact that music is a jealous mistress and admits of no wandering love. The MUSICAL COURIER speaks from a knowledge of many, many years and from an intimate friendship with the leading musicians, both American and foreign, of the day. The MUSICAL COURIER does not believe that the foreigner is any more talented than the American. The MUSICAL COURIER is convinced that the American musician will successfully compete with the foreigner *when the American parent gives the American boy and girl a chance to study music to the exclusion of all else.* The MUSICAL COURIER hopes that the Portland News will join in this effort to get the American boy and girl properly educated in music—to give them music instead of that vague thing called culture.

GIVE TALENT A CHANCE!

"Boarding schools, some observers say, are the death of talent. They often prove, as schools in general do and as we from inside know, the dimming of light. Sadly we see the incipient genius becoming a tolerant dullard. Of our pupils twenty per cent. are in one or more subjects boys of mark, showing a bent which, if freed, would blossom into excellence. It is a mistake to set the same pace both safe and sane for all pupils, speeding up the dull to a median to which we must slow down the advance guard of brilliant scholars. By thus making mediocrity the norm we maltreat the dull and defraud the able. What can be done for the keen young intellectualists who begin so brightly and end in lack-lustre doldrums? It is a risky thing to quench the spirit of boys who might become men of culture, inventors, philosophers, reformers and pioneers. No educational Kingdom of Heaven is doing its duty unless it leaves the ninety and nine and encourages the scholar-errant who craves the best."

The above is quoted from the 1926 annual report of the Rector of St. Paul's School (Concord, N. H.). The report continues by announcing that, after much cogitation springing out of long dissatisfaction, it has been decided by the school management to dominate as honor students the abler scholars. These honor students, instead of meeting with their classes, will have special assignments with an instructor twice a week to confer about work assigned and to discuss advanced projects.

That the plan is a good one cannot be doubted. It is the outcome of many years' experience and ob-

servation at this famous old school—the result, also, no doubt, of the gradual growth of educational conditions throughout the United States.

And if it applies to boys in a school devoted to general education, how much more must it apply to boys and girls whose talent warrants the expectation that they may succeed in the world of music?

We hear, too often, that young American musical talents should be subjected to the regular course of school education. There are few cities where the school authorities permit any students to take part time in the public schools, and private schools are just as little likely to consider especial talents.

How much general education a musician should have may well be a point for discussion and careful consideration. It is certainly not a matter which can be decided off hand without the most complete documentation. But one may be permitted to remark that it makes very little difference how much a musician knows of other branches of learning if only he knows enough of his own special branch.

The question is: how much does general culture add to musical efficiency, and that question has not yet been answered. But one thing is certain: the boy or girl whose time is fully occupied with ordinary school branches cannot possibly become as efficient a musician as the one who is able to devote a good part of each day to music.

Virtuosity is not the only thing in music. There are numerous side branches without a knowledge of which no musician may be called a musician of culture. The world's great musicians have known music thoroughly. What else have they known? How and where did they learn it? . . . Little data is available on the subject. The questions cannot be answered, but it is sure that these great musicians learned music at an early age and learned it very thoroughly indeed. It is also certain that the average European musician knows music more completely than the average American musician, for the simple reason that in Europe a great deal of time is given over to side branches—the practical side branches: not history but counterpoint, not theory but practice.

When a great school like St. Paul's takes steps to permit the development of special talents it would seem that its example should be emulated, that school boards all over the country should take cognizance of it, and that parents who have musical children should see to it that their time be not frittered away in school class work.

OLD ENGLISH

Some people like Arnold Bax's music, some people do not, but there is no doubt about his taste in poetry. Here is a lovely old English poem, I Sing of a Maiden that is Makeless, which he recently selected to set for five voices. "Makeless" is old English for "mateless" and "ches" for "chore":

I sing of a maiden that is makeless,
Kind of all kings to her son she ches.
He came all so still.
There his mother was, like dew in April
That falleth on the grass.
He came all so still to his mother's bower,
And his mother lay like dew in April
That falleth on the grass.
Mother and maiden was never none but she,
Well may such a lady Goddes mother be.

many hours of pleasure I have had from reading the MUSICAL COURIER the last six years, and wishing you as much success in the future as you have had in the past, I am
(Signed) MARION NUCKOLLS.

MUSICAL COURIER READERS

Praise for Pueblo

December 9, 1926.

To the Musical Courier:

I read your editorial entitled Is It Possible, in the November 11 issue of the MUSICAL COURIER, with a great deal of interest and wish to congratulate you for having the courage to print what so many of us have been thinking for a number of years. We most heartily agree with you and hope that it will help to create more enthusiasm for these contests. They are invaluable both to students and teachers and it is indeed unfortunate that more do not realize it.

When it comes to contests, Pueblo, Colo., has a record that we defy any other city in the United States of America to equal. The gentleman whom your Denver correspondent mentions in the December 2 issue is a Pueblo man, Francis Schwinger, director of the Schwinger School of Music (he used the name of Franz de Vocqsal when traveling with Clara Louise Kellogg). His pupils have won the following National Federation of Music Club contests—Colorado state contest, piano and violin, 1921 and 1923; violin state and district, 1925; both first and third in the violin junior contest, 1924, and first and second in the junior violin contest, 1926. Mr. Schwinger's pupils also won the Kansas High School violin contest, 1925; piano, 1926, and second in the Kansas state violin contest, 1922, and Tri-State, 1925.

I am sure that you will agree with me that it is quite unusual for one teacher to have a piano pupil in the National Contest of the National Federation of Music Clubs in 1923, a violin pupil in 1925, and both a piano and violin pupil in the Sesqui-Centennial. That might be an eye-opener for some of the teachers you refer to in your editorial.

Thanking you for the education I have received and the

A Difference of Opinion

To the Musical Courier:

In your December 2 issue we read an article regarding radio broadcasting, its programs, etc.

We resent that article very much, because we believe that the people are the best judges. We most certainly enjoy the programs from stations WEA and WJZ, especially the opera programs on Monday evenings from station WEA. One can almost see the artists, especially a Polish coloratura soprano, whose voice in the Magic Flute was marvelous, as clear as a bell, and true to pitch. Her high F's stood out like shining stars. We have heard this voice many times, and say unhesitatingly that it is a most beautiful voice, with real merit and superb artistry which can not be found in so-called second rate artists.

We always enjoy reading your paper, but not such articles as What Kind of Advice in the December 2 issue.

We are very much pleased with WEA and WJZ programs, and sincerely hope to hear more of such artistic work by real artists, both vocal and instrumental, and may we add we are satisfied with their choice of artists and sincerely hope they keep them. We have heard many Metropolitan Opera Stars here in concerts and recitals and not one of them has surpassed our radio artists. True, we cannot see them, but they please us beyond words. Thanks a thousand times to WEA and WJZ for such artists!

(Signed) MR. AND MRS. L. YEAGER

(No address or date.)

(The Polish coloratura at WEA is Genia Zielinska. . . . We did not say there were no good radio programs and no good radio artists. We did say that the average broadcast program is poor—and so it is.—The Editor.)

CHERUBINI DON PISTACHIO REVIVED IN DRESDEN

Fritz Busch a Versatile Musician—Myra Mortimer and Arthur Shattuck Popular

DRESDEN.—Cherubini's Don Pistachio has had its first German revival in Dresden. This comic opera, which is also known as Il Sposo di Tre (Three Times a Bridegroom), was last heard in Italy in 1783 and its present restoration can only be regarded as an attempt to enrich the repertory with old works since the new ones have been, for the most part, so unattractive.

Nor is this piece a great improvement. The music is full of Mozart reminiscences, and the libretto very poor; so despite an exquisite performance it had only a succès d'estime. In spite of Kutzschbach's able and conscientious conducting it was, nevertheless, a German conception, whereas an Italian performance, with a display of southern temperament, might have improved it. The stage management under Alfred Reucker was good, likewise the cast, with Waldemar Staegman in the title role.

Fritz Busch has recently been giving numerous examples of his musical versatility. At the last big Symphony Concert the performance of Alfredo Casella's Partita, with Walter Gieseking at the piano, had a big success, and was followed by a beautiful performance of the Brahms C minor

symphony. A Bach program at the Schauspielhaus was equally gratifying. Busch has also taken part in a series of Beethoven chamber music evenings and recently revealed himself as an ideal accompanist when he appeared in song recitals with Claire Born, Anne Roselle and others.

Eduard Moerike also introduced some modern compositions at the Philharmonic Concert series, among them Hindemith's Chambermusic No. 4 for a solo violin and chamber orchestra. This work counts among the composer's most characteristic creations. It sounds well and is distinctly original in its combination of woodwind instruments with the solo violin; the latter being exquisitely played by Stefan Frenkel.

Americans are as popular as ever. Myra Mortimer's song recital ranks among one of the best concerts this season; and Arthur Shattuck again proved his virtuosity and fine musicianship in a recital of works dating from 1637 down to the present time. He was especially successful with Bach and the moderns. I must add the names of Gerhart Münch and Anny Nikel, as pianists who are rapidly making places for themselves among the front rank artists. A. I.

by the company of the Vienna Staatsoper, but the dramatic part will be furnished not by Reinhardt (who, it is stated, drew a royalty of eight per cent from the receipts of his production) but by the Vienna Burg Theater. P. B.

Covent Garden to Come Down

LONDON.—In all probability the coming opera season will be the last in Covent Garden. Although no official statement to that effect has been made, it is expected that the historic building, as well as the market, will be torn down and the land used in connection with an extensive building development. What the London Opera Syndicate, which has been running the past two seasons, will do after next spring, is undecided. But the Royal Opera Syndicate with Major Higgins at its head is, according to rumor, planning to build a new opera house. St. George's Hospital, at Hyde Park Corner, has been mentioned as the probable site.

This corner is undoubtedly the most appropriate spot in London for an opera house. It faces on a large, beautiful square and overlooks both Hyde Park and Green Park. It is convenient for the Royal family, being almost next

NEWS FLASH

Turandot a Success in Trieste

(Special cable to the Musical Courier)

Trieste.—First performance of Turandot at the Teatro Verdi was a brilliant success. The opera is directed here by Gennaro Papi, remembered in America from his connection with the Metropolitan and Ravinia, and who scored a notable personal success. M.

door to Buckingham Palace. It has the added advantage of ample parking space down the long, wide Mall, where hundreds of motor cars full of "presentees" line up every year on court days.

While many will deeply regret the passing of Covent Garden, with its brilliant interior, fine acoustics and innumerable historic associations, their grief will be partly assuaged by the negative advantages of neither slipping on rotten cabbage leaves nor having the police court for a close vis-à-vis, to say nothing of having to walk half a mile or wait interminably for their motor cars because of bad parking conditions. S. M.

To "Internationalize" Viennese Operetta Center

VIENNA.—Great commotion has been caused in the press by the report that Hubert Marischka, Vienna's most prominent operetta producer, manager, publisher and actor, proposes to retire from his manifold activities at the end of this season. His three houses include the historical Theater an der Wien, where most of Lehar's, Fall's and Oscar Straus' operettas (also those of Johann Strauss) were launched, many of them with Marischka in the leading role. Marischka's publishing house is the firm of Karczag, which also publishes the works of Lehar, Granichstädt and all other Austrian operetta kings. Marischka has offered for the purchase of his interests from a Dutch syndicate, also from a British group. The imminent danger of Vienna's operetta market thus becoming "internationalized," is widely discussed in the press. B.

ALBAN BERG'S OPERA CAUSES DISTURBANCE OF THE PEACE

Forbidden by Prague Authorities—Politics Versus Music—Vienna Opera's Visit

PRAGUE.—Alban Berg's ultra-modern opera Wozzek, which made such an extraordinary impression at its Berlin premiere, has created a furor, started a fight, caused one death, and left Prague in a turmoil of politico-social strife. After the third performance the opera was forbidden by the state authorities, playing into the hands of a Fascist mob, and even the protest of all the artists, leading musical experts and intellectual leaders in general, has not succeeded in getting it reinstated.

The production took place at the Czech National Opera under its highly esteemed chief, Otakar Ostrcil, and months of preparation were required to master this, the most diabolically difficult musical score that ever merged from human brain. The result was a magnificent performance. Conductor and performer threw themselves into the task with an almost fanatical fervor, which in Ostrcil's case was quite contrary to his usually contemplative nature. The composer himself, who had come from Vienna for the final rehearsals, was amazed to hear the extraordinary singing of the principals. The brooding, nocturnal atmosphere which spreads over the work, issuing from the lowest depths of the human soul, was caught up, too, in Hofmann's mise-en-scene.

CAUSES DEATH

Naturally, the opera, carrying the Schönbergian revolution to its consequences, making no concession to the taste of the average musician or the average public, could not achieve unanimous acceptance. There was hissing even at the first performance, and the battle between the "modern" and "conservatives" began, ending with a temporary victory for the moderns. In the excitement during one of the intermissions a prominent municipal official, Dr. Vanek, had a stroke and died in the theater.

A press campaign against the work now started, and the assertion that the theater, hallowed by the spirit of Smetana, had been desecrated was capped by the "decisive" argument that Berg was a "Berlin Jew." At the third performance a part of the public, led by Fascists, came "armed" and raised such a murderous noise during the first act that the performance had to be stopped. Then, despite all reasonable counter-arguments on the part of a section of the press and the whole musical fraternity, including Suk,

Novak, Janacek and Foerster, came the suppression of the opera.

BERG HAILED AS MASTER

The younger generation of Czech artists of all branches finally sent an address to the composer in which they hail him as a master, and in which they make his cause their own. It was signed by forty-three composers, musicians, poets, writers, critics, actors, painters etc. and Alban Berg's answer to their manifesto is full of touching gratitude and noble sentiments. If his detractors have done anything in Czechoslovakia they have made his name unforgettable!

This excitement, of course, overshadowed all other recent events. Nevertheless, it is worthy of record that an illustrious ensemble from the Vienna Opera, including Helene Wildbrunn, Marie Németh, Leo Slezak, Josef Manowarda and Adolf Jerger gave guest performances of Goldmark's Queen of Sheba and the Meistersinger. Franz Schalk conducted. The famous Vienna Male Chorus also paid us a visit.

Another operatic guest came from Berlin. Martin Oehman, Swedish tenor now at the Berlin Stadtoper, did not fulfill all the public's high-pitched expectations as Radames, though he certainly is a tenor by the grace of heaven, with a voice both beautiful and expressive.

A PHENOMENAL SUCCESS

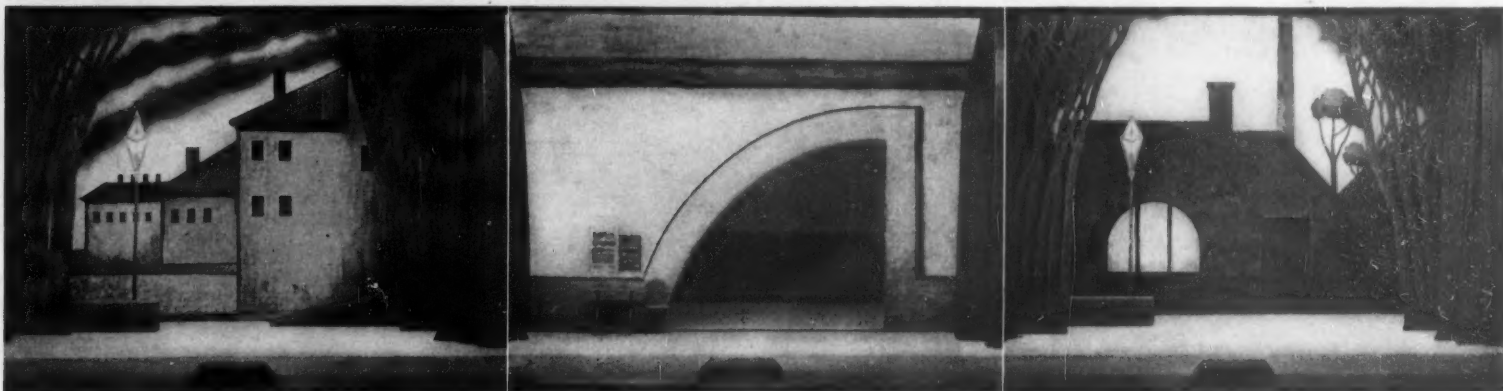
Beethoven, of course, is the leading name in the concert repertoire this year, and Otto Klemperer, most imposing figure among recent guest conductors, gave us a magnificent performance of the Eroica.

Alexander Zemlinsky added to the celebrations by performing a number of works of Beethoven that are rarely, if ever, heard. The least neglected of these was the Choral Fantasy, in the piano part of which a young girl, Friederike Schwarz, had a phenomenal success. It is safe to prophesy a big career for her. The Ruins of Athens, with a new text by the Prague poet, Johannes Urzidil, more adapted to modern taste than the original one by Kotzebue, was the most interesting item.

Among the artists who have appeared with success recently is Myra Mortimer, American soprano, and a Lieder singer of great ability and excellent taste; also Emil Sauer, still a "lion" among pianists; Huberman and Kreisler, both of whom triumphed as usual. ERNST RYCHENOWSKY.

NEW PLAN FOR SALZBURG FESTIVAL

SALZBURG.—A rather tempestuous meeting of the Salzburg Festival Society has brought a surprising turn of affairs for this organization. It is virtually decided that the direction of the festivals will pass from the hands of Max Reinhardt into those of the general directorate of the Austrian State theaters. The \$20,000 deficit of the last festival is almost covered by a loan secured by the Salzburg provincial government from a German bank, but in future the annual Salzburg festivals are to be under the auspices of the Austrian government. The government plans to make the Salzburg events a link in a chain of annual summer festivals to be held under the collective name of "Austrian Festivals," in all the provincial capitals of Austria. It is proposed to hold the Salzburg festival not in the Festival Theater but in a hall seating four thousand and a stage for one thousand people. This hall is to be erected and loaned by a German firm which has a special procedure for building such theaters of wood, iron and linen. The operatic portion of the festival will, as heretofore, be given



SCENES FROM ALBAN BERG'S SENSATIONAL OPERA, WOZZEK, which caused a riot when produced recently at the Czech National Opera, Prague.

METROPOLITAN OPERA

CAVALLERIA RUSTICANA AND LUCIA, DECEMBER 20 (MATINEE)

A special holiday matinee was given on Monday afternoon, December 20, the attraction being *Cavalleria Rusticana* and *Lucia*, a new and not unwelcome combination. The fiery nature of the Mascagni opera is a direct contrast to the bel canto of the Donizetti music. In the former, Rosa Ponselle, always a capital Santuzza, sang beautifully, with a volume of glorious tone, and acted with passion and conviction, carrying along all the other artists with her. Tokatyán was the Turiddu, a part in which he has been heard with favor before, and Milo Picco, the Alfio, handled the part well. Merle Alcock was a dashing and luscious voiced Lola and Marie Mattfeld re-appeared in her old part of Lucia. Bellezza conducted.

Marion Talley happily celebrated her twentieth birthday by singing the unhappy role of Lucia, but she was in admirable form and sang charmingly, and looked more youthful than ever. Gigli shared honors with her, being in good voice and singing the old music with beautiful legato and style. The Alisa was entrusted to Mary Bonetti, and others in the cast were Basiola, Pinza, Tedesco and Paltrinieri. This time Bamboschek was at the conductor's stand.

JEWELS OF THE MADONNA, DECEMBER 20

The three outstanding stars of the Monday night performance of *The Jewels of the Madonna* were Jeritza (Maliella), Martinelli (Gennaro) and Danise (Rafaele), who in the principal roles delighted all with their fine singing and acting. As the Mother, Bourskaya did her part well. In fact the entire cast was excellent and the orchestra under Bellezza was fully up to standard. The chorus sang and acted extremely well and the whole performance was a credit to the Metropolitan. The audience was not as large as usual, but this was undoubtedly due to the attraction of shop windows at this season of the year and the many home duties of Christmas shoppers.

DON QUICHOTTE, DECEMBER 21

To be so great that special works must be given to display your vocal and histrionic talents is sometimes a decided disadvantage. Massenet's *Don Quichotte*, revived for Feodor Chaliapin, provided the vehicle at the Brooklyn Academy of Music. It is well known that the opera is not Massenet at his best. The libretto is poor, leading in no definite direction. The humor is tragic, and the tragedy humorous—almost burlesque. Some wonderful singing was done by De Luca as Sancho, and Chaliapin. Marion Telva was "the lovely Dulcinea." The rest of the cast suffered from trying to do a poor thing well. Hasselmans conducted the orchestra.

LOHENGRIN, DECEMBER 22

Wagner's musical setting to the Rhineland legend of the Silver Knight and his mythical swan held sway at the Metropolitan on December 22. Rudolf Laubenthal made a striking Lohengrin, his clear ringing tenor investing the role with romantic beauty and sentiment. As Elsa, Elisabeth Rethberg rose to her usual heights of vocal perfection, her golden soprano flawless in tone quality, clarity and flexible ease. She was an Elsa as appealing to the eye as to the ear. To Margaret Matzenauer particular plaudits are awarded for her interpretation of Ortrud. A sinister and ominous figure, she dominated the various scenes with the magnificence of her voice and the strength of her personality. Clarence Whitehill proved a worthy foil as Telramund and plotted his dark deeds so menacingly, albeit so naturally, that he was quite intimidating. He sang with his usual skill and artistry. Paul Bender took the part of the King and sang and acted in a manner calculated to delight his audience, his rich tones emphasizing the importance of his role. To the small portion of the opera allotted the Herald, Lawrence Tibbett, brought a voice of such loveliness and purity of tone as to make it noticeably outstanding. It was a cast that for unity of performance, high vocal achievement and artistic ability deserves individual and collective tribute. In the place of Artur Bodanzky, who was unable to appear, Giuseppe Bamboschek led the orchestra and evidenced his complete familiarity with Wagner and his work.

LA GIOCONDA, DECEMBER 23

La Gioconda came to the Metropolitan once more on Thursday evening, December 23, with an all-star cast. Rosa Ponselle, who created the role last year, in the title role, Gigli as Enzo, Titto Ruffo as Barnaba. All three of the artists were in superb form and there is no other opera house in the world that can offer anywhere near as fine a trio of exponents of these roles as the Metropolitan. The worthy fourth was Marion Telva as Laura. Miss Telva has grown tremendously in artistic stature since she first came to the Metropolitan, and sang beautifully. Merle Alcock possesses a rich voice which was at its best in the role of La Cieca, and Pinza, the new bass, is admirably adapted himself to the role of Alvise. Tullio Serafin conducted with his usual vigor, while chorus and ballet contributed their full share to the performance. The house was crowded and there was a great deal of enthusiasm.

FAUST, DECEMBER 24

The Christmas Eve performance at the Metropolitan was *Faust*, with Leon Rothier replacing Chaliapin, who was ill. The French basso gave a creditable performance as did all the other members of the cast as well. Lauri-Volpi, said to be a victim of a cold also, did not show it apparently, for he sang with tonal beauty and freedom looking attractive as the rejuvenated Doctor. Frances Alda has always counted Marguerite among her best roles and justly so for she sings the music beautifully. She was in excellent voice upon this occasion and, like Lauri-Volpi, was cordially received. Others in the cast were Mario Basiola, a fine Valentine; Kathleen Howard, the Martha and James Wolfe, a rich voiced Wagner. Hasselmans conducted.

DIE WALKÜRE, DECEMBER 25 (MATINEE)

The Metropolitan did a tremendous holiday business on Christmas Day. In the afternoon the opera was *Die Walküre*, sung to a crowded house. Florence Easton sang Brunnhilde for the second time with notable effectiveness. Mme. Jeritza gave her familiar and lovely impersonation

of Sieglinde. Marion Telva was an excellent Fricka. The gentlemen of the cast were Messrs. Taucher, Whitehill and Gustafson, who presented their accustomed roles in their accustomed manner. Altogether it was a very fine performance of Wagner's work, with Mr. Bodanzky at the helm.

LA FORZA DEL DESTINO, DECEMBER 25

Verdi's melodramatic, *La Forza Del Destino*, filled the Christmas night bill at the Metropolitan and provided a capacity audience and many standees with an evening of genuine musical enjoyment. Rosa Ponselle, who was scheduled for the part of Leonora, unfortunately was indisposed. However, the role was happily placed in the capable hands of Elda Vettori, who sang and acted with skill and artistry. Her rendition of the Pace, Pace, Mio Dio aria was particularly fine, and her charming personality made her a most attractive heroine. Martinelli was the Don Alvaro and his voice seemed particularly rich and clear, its ringing, powerful tones thrilling his hearers time and again throughout the performance. He was a gallant and tragic figure. In conjunction with Giuseppe Danise, whose fine, stirring baritone and convincing acting gave the role of Don Carlos an added importance, Martinelli was accorded an ovation for the excellence of their familiar duet in the third act. Danise was brought before the curtain at the act's end and applauded enthusiastically for his splendid work. Ina Bourskaya made a vivacious Preziosilla and to her sprightly performance added a voice of excellent quality, skillfully manipulated. She was a fascinating Gypsy to look upon. To Lawrence Tibbett go first comedy honors, for he created unceasing amusement as Father Melitone. His scene with the beggars was quite hilarious, nor in the stress of his humorous antics was the audience less conscious of his beautiful voice or his artistic use of it. Dorothea Flexer did well with the brief part of Curra, singing and acting with ease and sincerity. Pinza was a dignified and vocally satisfying Abbot. Louis D'Angelo was the Marquis, Giordano Paltrinieri as Trabuco and Vincenzo Reschiglian as the surgeon were all in keeping with the high standard set by the principals. The ballet provided colorful incidental dances while Vincenzo Bellezza gave evidence of admirable musicianship in his directing of the orchestra.

SUNDAY NIGHT CONCERT, DECEMBER 26

A capacity house attended a notable gala concert at the Metropolitan Opera House, Sunday night, December 26, for the benefit of the Emergency Fund. Few concerts have matched this one, not only for the excellent selection of opera and concert numbers, but also for individual and ensemble performance by Merle Alcock, Marion Talley, Queena Mario, Leon Rothier, Beniamino Gigli, and Titta Ruffo, with the orchestra conducted by Bamboschek.

The Two Grenadiers, *Printemps qui commence*, and *Una Furtiva Lagrima*, sung by Rothier, Alcock and Gigli respectively, were greeted with appreciation and enthusiasm. Marion Talley sang *Una Voce Poca Fa*, and Lo, Here the Gentle Lark, and her true, clear and ringing voice and excellent diction were notable. Titta Ruffo sang a *Paladilhe* song, and the duet from *L'Amico Fritz* (Mario and Gigli), and the Rigoletto quartet closed an evening replete with superb singing. Bamboschek conducting the *Tannhäuser* Overture, the *Bacchanale* from *Samson* and *Dalila* and *Dance of the Hours* with brilliance. Mr. Pelletier played excellent piano accompaniments.

Elly Ney Back in America

Elly Ney was scheduled to return to America yesterday, December 29, on the *Berengaria*. She is booked for a long

End of the Naples Fall Season

NAPLES.—The season at the Royal Politeama has closed and Naples will be without opera until the opening of the classic Carnival Season at the San Carlo the night after Christmas, continuing through the Carnival and Lenten periods, as is the custom in many parts of Italy.

We had a distinct novelty, *Saulto e Maria*, sacred opera by Maestro Marchese Felix Genoeze de Geria. The Marquis belongs to one of the oldest and most noble families in Europe. His ancestors were the founders of the city of Genoa, which took its name from them. The Marquis studied music as a boy, but was destined by his family for a military career. He became an officer in the Light Cavalry but all through his brilliant military service managed to keep up the study of music, becoming known in musical circles as a profound symphonic writer. His first opera, *Marbella Du Bois*, was produced at the Rossini Theater in Venice in 1915. Since that time the energetic nobleman has brought out three

concert tour of about forty states, the first engagement being in Albany on January 10.

COLOGNE

(Continued from page 5)

wonder and terror he continues to live although he has been strangled, stabbed and finally hanged. It is his overpowering love for the girl which keeps him alive until he has satisfied his longings. So the tramps leave him alone with the girl until he dies.

The librettist, Melchior Lengyel, has unfortunately done nothing to mitigate the horror and sordidness of this plot. Instead of transporting it to the realm of fancy, or surrounding it with any kind of unearthly glamour, he has treated it entirely realistically; so it is small wonder that the audience was repulsed instead of attracted.

LACK OF DISCRIMINATION

But it is unpardonable, on the other hand, that this displeasure should have been allowed automatically to include the music, as it did in so many instances. For the music is inspired. Its clever combinations of instruments and wonderful harmonic effects are completely fascinating. The fine production was also overlooked in the general excitement, which is the more to be regretted as Eugen Szenkar gave a wonderfully finished performance of this extremely difficult work. The scenery, by Hans Strohbach, was most original and effective. In black and white, its charm and simplicity won admiration even from the most violent "antis."

Wilma Aug, who played the part of the girl, is a fine actress as well as dancer, and Gustav Zeiller, as the Mandarin, also gave a fine performance. E. T.

Leonora Cortez to Give Recital

Leonora Cortez, pianist, who has been heard here in recital in New York several times in the past, will give a recital at Aeolian Hall on January 3. Miss Cortez is a Philadelphia girl, and so great was her success at her New York debut that she gave a second concert within a month.

Miss Cortez has made two extensive tours of England, Germany and Holland, and has appeared with the Concertgebouw, under Mengelberg in Amsterdam, and in this country with the Philadelphia and Detroit orchestras.

Mrs. Arthur Whiting Dead

Mrs. Arthur Whiting, wife of the world renowned composer, died December 26 at their New York home of bronchial pneumonia after a short illness. She was seventy years old, the daughter of James L. Gorham of Boston. The funeral services were held Tuesday morning at All Soul's Unitarian Church. Mrs. Whiting was an accomplished pianist.

A Popular Clayton F. Summy Publication

Joy, well known brilliant and emotional art song by Beatrice Macgowan Scott (words by Sara Teasdale), is now recorded by Duo-Art; it is being used from coast to coast on their All-American programs and continually receiving well deserved praise from singers and listeners.

Steubenville to Have Macmillan

In connection with his recital in Chillicothe, O., just announced for March 31, Francis Macmillan has been booked for a performance in Steubenville, O., during April, thus again attesting to his popularity.

other operas, including *Saul* and *Mary*. The opera is written in what the Italians call symphonic style. A very healthy influence of Wagner is felt but the extreme modernists have made no impression on the Genoeze production.

Although the book is heavy and dull, the music nevertheless had quite a success, and the Marquis along with Maestro Baroni, who conducted, and the artists had many curtain calls the first night and at the four subsequent performances.

We had a fine edition of Andrea Chenier with Mlle. de Carré, who has become the idol of the Neapolitan public, as Maddalena de Coigny and the noted baritone, Bione, as Gerard. De Carré imparted much vocal beauty and fervor to this exacting role. In the last act her B naturals were thrillingly sung—and sung, not yelled as they most always are. Her splendid voice combined with her aristocratic dramatic talents made her a rare Maddalena. Bione's voice is one of the best heroic baritones in Europe; he did some fine singing. Maestro Mucci conducted, closing the season in a blaze of glory. C. C. S.



MARQUIS GENOESE DE GERIA



LOUISE DE CARRE



MRS. ADOLF HAHN,

Associate Director of the College of Music of Cincinnati, is widely known as an artist of exceptional ability and as a teacher of unusual success. As a violin soloist she is better known under her maiden name, Mary Davis, because, right after graduating from the College of Music, she went on concert tours with several leading musicians of the country, among them William Sherwood with whom she played for two winters. She was the only violinist who toured with the Welsh Prize Singers and was acknowledged by them to be their most successful soloist. Continuing her studies in Chicago, she specialized this time in voice and the teaching of voice, establishing an enviable reputation and attributing much of her success in this field of musical endeavor to her knowledge of the violin and the accuracy needed in playing it. In Cincinnati Mrs. Hahn is a leader in musical circles. Her sound judgment in all things musical, her consummate skill in building programs, in training choral groups, together with her fine tact and charming personality make her a valued member of all the important musical organizations of the city. Among her pupils who have achieved nation-wide recognition is Alma Beck of New York, and others are known on the concert stage and in church circles, while of the pupils whom she is training since she and Mr. Hahn have been called to the head of the College of Music of Cincinnati, many are rapidly coming to the front. Of these Norma Richter, dramatic soprano, will be the soloist with the Cincinnati Symphony Orchestra, under Fritz Reiner's baton, at a Popular concert in January.



PAULINE WRIGHT-WELLER AND STEN H. SWENSON,

pupils of Mme. McCune Williamson, American and European voice specialist who located in Salt Lake City after completing her studies with Marchesi. Miss Weller and Mr. Swenson were honored by being selected from among all Salt Lake musical artists to sing for the Crown Prince and Princess of Sweden upon the occasion of their recent visit.



YVONNE D'ARLE,

Metropolitan Opera soprano, now of The Countess Maritza, who will leave this operetta following her appearance with John Charles Thomas at the Biltmore Morning Musicale on January 21, to take a well deserved rest at Palm Beach.



MARCELLA GEON,

New York vocal teacher, coach and accompanist, who counts this season one of the busiest of her career. (Photo by Marjori.)



THE HECKSCHER FOUNDATION SYMPHONY ORCHESTRA

With Isidore Strassner conducting, the November 28 concert of the Heckscher Symphony Orchestra received considerable attention from the Metropolitan press. This was well deserved, for this orchestra of young people of both sexes (all around sixteen years of age) played standard works in altogether colorful fashion. Symphonies, overtures, and such works as Pomp and Circumstance (Elgar) and Hungarian Dances (Brahms), with other sections by Handel and Verdi, are on their program, the orchestra gradually attaining a repertory such as that of the major orchestras of the land. The Herald-Tribune said: "Mr. Strassner deserves congratulation and encouragement, for he has worked wonders with his youthful material," further on, "A remarkably rhythmic resonance was attained in the Brahms Hungarian Dance." The Morning Telegraph devoted a column of space, saying that "Under the leadership of Isidore Strassner, first violinist with the New York Philharmonic Orchestra, they gave as pretty a symphony concert as might be heard by many an organization below Columbus Circle. How splendidly they handled the violin, cello, and bass fiddle bows!" "They displayed real talent; the trumpet player had a clean and clear tone, the flutist had a silvery tone, and the Brahms Dance was extraordinarily well played." Future concerts of the organization under Isidore Strassner's conducting will be awaited with interest.

WHERE THEY ARE TO BE

As Announced

ALSEN, ELSA
June 22-24, Cleveland, O.
ALTHOUSE, PAUL
Jan. 10, Lancaster, Pa.
Feb. 10, Philadelphia, Pa.
Feb. 12, Syracuse, N. Y.
Feb. 19, Philadelphia, Pa.
Feb. 19, Newark, N. J.
Mch. 10, Johnstown, Pa.
Apr. 1, State College, Pa.
Apr. 17, Boston, Mass.
BAER, FREDERIC
Dec. 30, Scranton, Pa.
Jan. 5, Newark, N. J.
Jan. 25, Brooklyn, N. Y.
BANNERMAN, JOYCE
Jan. 17, Utica, N. Y.
Feb. 15, Boston, Mass.
Mch. 16, Milton, Mass.
BARRON, MAY
Jan. 9, Montclair, N. J.
Jan. 10, Syracuse, N. Y.
Jan. 11, Hamilton, N. Y.
Jan. 12, Utica, N. Y.
BAUER, HAROLD
Jan. 3, Cincinnati, O.
Jan. 4, Toledo, O.
Jan. 8, Topeka, Kans.
Jan. 11, Madison, Wis.
Jan. 17, Reading, Pa.
Jan. 19, Wheeling, Pa.
Jan. 21, Baltimore, Md.
Feb. 4, St. Louis, Mo.
Feb. 6, Chicago, Ill.
Feb. 7, Iowa City, Ia.
Feb. 8, Lincoln, Neb.
Feb. 20, Waterbury, Conn.
Feb. 25, Hanover, N. H.
Mch. 17, Dayton, O.
Mch. 24, St. Paul, Minn.
Mch. 24-25, Minneapolis, Minn.
Mch. 27, Chicago, Ill.
Apr. 14-15, Cleveland, O.
CHERNIAVSKY TRIO
Jan. 11, Paterson, N. J.
Jan. 13, Oswego, N. Y.
Jan. 14, Guelph, Ont., Can.
Jan. 17, Meadville, Pa.
Jan. 20, Owensboro, Ky.

Mar. 1, Burlington, Iowa.
Mar. 2, Davenport, Iowa.
Mar. 3, Dubuque, Iowa.
Mar. 7, Iowa Falls, Iowa.
Mar. 8, Webster City, Iowa.
Mar. 9, Omaha, Nebr.
Mar. 10, Fremont, Nebr.
Mar. 11, Maryville, Mo.
Mar. 14, St. Joseph, Mo.
Mar. 15, Emporia, Kans.
Mar. 18, Stillwater, Okla.
Mar. 21, Tulsa, Okla.
Mar. 23, Stephenville, Tex.
Mar. 24, Dallas, Tex.
Mar. 28, Georgetown, Tex.
Mar. 29, San Antonio, Tex.
Mar. 31, Douglas, Ariz.
Apr. 1, Tucson, Ariz.
Apr. 7, Redondo, Cal.
Apr. 8, Long Beach, Cal.
Apr. 11, Santa Paula, Cal.
Apr. 12, Los Angeles, Cal.
Apr. 18, Handford, Cal.
May 6, St. Louis, Mo.
CLAUSSEN, JULIA
Jan. 13, Philadelphia, Pa.
Feb. 17, Philadelphia, Pa.
Mar. 10, St. Paul, Minn.
Mar. 11, Minneapolis, Minn.
CRAIG, MARY
Feb. 10, Philadelphia, Pa.
May 10, 11, Harrisburg, Pa.
May 12, Harrisburg, Pa.
CROOKS, RICHARD
Jan. 13, Evansville, Ind.
Jan. 15, New Orleans, La.
Jan. 17, Birmingham, Ala.
Jan. 22, Atlanta, Ga.
Jan. 30, Chicago, Ill.
Feb. 8, Hamilton, Ont.
Feb. 24, Rochester, N. Y.
Mar. 18, Oxford, Ohio.
Mar. 22, Kansas City, Mo.
Mar. 24, Lawrence, Kans.
Apr. 7, St. Paul, Minn.
Apr. 8, Minneapolis, Minn.
Apr. 14, 16, Detroit, Mich.
May 2 to 7, Cincinnati, Ohio
DADMUN, ROYAL
Mch. 6, Detroit, Mich.

DE RESZKE SINGERS
Jan. 4, Erie, Pa.
DAVIS, ERNEST
Mch. 14, Chicago, Ill.
DILLING, MILDRED
Jan. 2, Chicago, Ill.
Jan. 23, New Haven, Conn.
Mar. 9, Brooklyn, N. Y.
ENGLISH MADRIGAL SINGERS
FARNAM, LYNNWOOD
Jan. 5, Toledo, O.
Jan. 12, Cleveland, O.
Jan. 23, Pittsburgh, Pa.
FLONZALEY QUARTET
Jan. 3, Philadelphia, Pa.
Jan. 4, Greenwich, Conn.
Jan. 9, Chicago, Ill.
Jan. 10, Painesville, O.
Jan. 12, Wilkes Barre, Pa.
Jan. 13, Scranton, Pa.
Jan. 14, Stamford, Conn.
Jan. 20, Boston, Mass.
Jan. 21, Amherst, Mass.
Jan. 25, Rock Hill, S. C.
Jan. 26, Knoxville, Tenn.
Jan. 27, Asheville, N. C.
Jan. 29, Atlanta, Ga.
Jan. 30, Mobile, Ala.
Jan. 31, Tallahassee, Fla.
Feb. 1, Gainesville, Fla.
Feb. 3, Montevallo, Ala.
Feb. 6, Indianapolis, Ind.
Feb. 15, Norton, Mass.
Feb. 16, Boston, Mass.
Feb. 17, West Hartford, Conn.
Feb. 18, West Hartford, Conn.
Feb. 19, New Haven, Conn.
Feb. 23, Princeton, N. J.
Mar. 4, New Brunswick, N. J.
Mar. 5, Wellesley, Mass.
Mar. 10, Boston, Mass.
GABRILOWITZ, OSSIP
Jan. 27, Salt Lake City, Utah
GRAINGER, PERCY
Jan. 10, Flint, Mich.
Jan. 11, Lansing, Mich.
Jan. 13, Bloomington, Ind.
Jan. 20, Easton, Pa.
Jan. 25, Montclair, N. J. (A.R.)
Jan. 27, Philadelphia, Pa.
Jan. 29, Cooperstown, N. Y.
Feb. 2, New Castle, Pa.
Feb. 3, New Castle, Pa.
Feb. 5, Boston, Mass.
Feb. 7, Concord, N. H.
Feb. 10, Poughkeepsie, N. Y.
Feb. 11, New Brunswick, N. J.
Feb. 15, Asheville, N. C.

Feb. 17, Ashland, Ky.
Feb. 18, Charleston, W. Va.
Feb. 24, Lawrence, Kans.
Feb. 26, St. Louis, Mo.
Mar. 2-3, Winnipeg, Can.
Mar. 6, Duluth, Minn.
Mar. 9, Chicago, Ill.
Mar. 10, Cincinnati, Ohio
Mar. 14, Danville, Ill.
Mar. 16, South Bend, Ind.
Mar. 21, Saint Mary-of-the-Woods, Ind.
Mar. 23-25, Urbana, Ill.
Mar. 29, Phoenix, Ariz.
Mar. 31, Los Angeles, Cal.
April 1, Los Angeles, Cal., and Hollywood, Cal.
Apr. 7, Los Angeles, Cal.
Apr. 8, Santa Monica, Cal.
Apr. 11, Tucson, Ariz.
Apr. 15, San Francisco, Cal.
Apr. 18, Reno, Nev.
Apr. 20, Piedmont, Cal.
Apr. 21, Oakland, Cal.
Apr. 25, Portland, Ore.
Apr. 26, Aberdeen, Wash.
Apr. 27, Tacoma, Wash.
Apr. 29, Spokane, Wash.
Apr. 30, Pullman, Wash.
May 2, Spokane, Wash.
May 17, Middlebury, Vt.
HACKETT, ALICE
Feb. 15-16, Minneapolis, Minn.
HESS, MYRA
Jan. 1, Lewes
Jan. 4, Glasgow
Jan. 12, Birkenhead
Jan. 20, Liverpool
Jan. 27, Eastbourne
Jan. 28, London
Jan. 30, Amsterdam
Jan. 31, Rotterdam
Feb. 2, Hague
Feb. 8, Brummen
Feb. 10, Hague
Feb. 17, Preston
Feb. 19, London
Feb. 24, Brighton
Feb. 26, London
Mar. 1, Edinburgh
Mar. 3, Glasgow
Mar. 7, Glasgow
Mar. 14, Croydon
Mar. 17, Bath
Mar. 31, London
Apr. 7, Vienna
HUGHES, EDWIN
Jan. 6, Albany, N. Y.

HUTCHESON, ERNEST
Feb. 18, Williamsport, Pa.
JOHNSON, ROSAMOND, and GORDON, TAYLOR
Mch. 14, Los Angeles, Cal.
KNEISEL STRING QUARTET
Feb. 9, Chicago, Ill.
Feb. 24, Boston, Mass.
KRAFT, ARTHUR
Jan. 10, Kent, Ohio
Jan. 11, Freemont, Ohio
Jan. 12, Albion, Mich.
Jan. 13, Rockford, Ill.
Jan. 14, Culver, Ind.
Jan. 15, Battle Creek, Mich.
Jan. 16, Champaign, Ill.
Jan. 17, Pontiac, Ill.
Jan. 18, Decatur, Ill.
Jan. 19, Richmond, Ind.
Jan. 20, Chillicothe, Ohio
Jan. 21, Newark, Ohio
Jan. 22, New Concord, Ohio
Jan. 23, Akron, Ohio
Jan. 24, Marion, Ohio
Jan. 25, Grand Rapids, Mich.
Jan. 26, Ft. Wayne, Ind.
Jan. 27, Sturgis, Mich.
Jan. 28, Coldwater, Mich.
Jan. 29, Muskegon, Mich.
Jan. 30, Chicago, Ill.
Jan. 31, Marion, Ind.
KURENKO, MARIA
Jan. 20, Lexington, Ky.
LAWRENCE, LUCILLE
Jan. 6, Milford, Conn.
Jan. 19, Morristown, N. J.
Feb. 8, Richmond, Va.
Feb. 10, South Bend, Ind.
LAWRENCE HARP QUINTET
Apr. 21, Milford, Conn.
LENT, SYLVIA
Jan. 7, Providence, R. I.
Jan. 17, Hartford, Conn.
Jan. 18, Bradford, Mass.
Jan. 28, Baltimore, Md.
Mar. 21, Chambersburg, Pa.
Apr. 17, Philadelphia, Pa.
LESLEY, GEORGE
Jan. 26, Durham, N. H.
LETTZ QUARTET
Feb. 11, New Concord, O.
LIEBLING, GEORGE
Jan. 6, Cohocton, O.
Jan. 10, Bluffton, O.
Jan. 12, Ada, O.
Jan. 14, Defiance, O.
Jan. 16, Sinsinawa and Dubuque, Ia.
Jan. 17, Red Wing, Minn.
Jan. 31, Dickinson, N. D.
Feb. 2, Mayville, N. D.
Feb. 4, St. Peter, Minn.
Feb. 8, Deadwood, S. D.
Feb. 10, Spearfish, S. D.
Feb. 16, Yankton, S. D.
Feb. 16, Springfield, S. D.
Feb. 21, Leavenworth, Kans.
LONDON STRING QUARTET
Jan. 10, Cleveland, O.
LULL, BARBARA
Feb. 2, Chicago, Ill.
Feb. 6, St. Louis, Mo.
Feb. 20, Boston, Mass.
Mar. 19, Buffalo, N. Y.
MACMILLEN, FRANCIS
Jan. 24, Mt. Vernon, Ohio
Jan. 31, Denton, Tex.
Feb. 1, Dallas, Tex.
Feb. 2, Ft. Worth, Tex.
Feb. 4, Houston, Tex.
Feb. 7, Emporia, Kans.
Feb. 9, Columbia, Mo.
Feb. 13, Duluth, Minn.
Feb. 18, Athens, Ohio
Mar. 6, Syracuse, N. Y.
Mar. 18, Lock Haven, Pa.
Mar. 31, Chillicothe, O.
MAIER, GUY-PATTISON, LEE
Jan. 5, Astoria, Ore.
MEISLE, KATHRYN
Apr. 17, Salem, Mass.
May 2, Springfield, Mass.
May 4, Newark, N. J.
MIDDLETON, ARTHUR
Jan. 10, Lancaster, Pa.
Feb. 24, Rochester, N. Y.
Mar. 10, Johnstown, Pa.
Mar. 29, Paterson, N. J.
May 9, Topeka, Kan.
MURPHY, LAMBERT
Jan. 7, Wellesley, Mass.
Feb. 2, Chicago, Ill.
Mar. 16, Pittsburgh, Pa.
NAEGELE, CHARLES
Jan. 2, Portland, Me.
Jan. 5, Boston, Mass.
NEW YORK STRING QUARTET
Jan. 7, Greenwood, Miss.
Jan. 10, Paducah, Ky.
Jan. 11, Louisville, Ky.
Jan. 12, Anderson, Ill.
Jan. 19, Farmington, Conn.
Feb. 7, Spartanburg, S. C.
Mar. 7, Bryn Mawr, Pa.
Mar. 15, Charleston, W. Va.
Mar. 16, Granville, Ohio.
Mar. 18, Scarsdale, N. Y.
Mar. 21, Buffalo, N. Y.
Mar. 24, Pittsburgh, Pa.
Mar. 25, Goshen, Ind.
Mar. 28, Springfield, Ill.
Mar. 29, St. Louis, Mo.
Mar. 30, Alton, Mo.
Mar. 31, Omaha, Neb.
Apr. 4, Lincoln, Neb.
Apr. 6, Denver, Colo.
Apr. 10, Pasadena, Cal.
Apr. 15, San Francisco, Cal.

Apr. 20, San Francisco, Cal.
Apr. 30, Salt Lake City, Utah.
NEY, ELLY
Jan. 10, Albany, N. Y.
Jan. 11, Erie, Pa.
Jan. 10, Lexington, Ky.
Mch. 22, Chicago, Ill.
PATTON, FRED
Jan. 13, Philadelphia, Pa.
Jan. 19, Hackensack, N. J.
Jan. 26, Atlantic City, N. J.
Feb. 17, Philadelphia, Pa.
Mar. 12, Philadelphia, Pa.
Mar. 24, Philadelphia, Pa.
Mar. 26, Boston, Mass.
Apr. 8, Oskaloosa, Ia.
Apr. 15, Los Angeles, Cal.
May 3-7, Cincinnati, O.
May 9-12, Harrisburg, Pa.
PETERSON, MAY
Mar. 31, Provo, Utah
PHILADELPHIA LA SCALA OPERA
Jan. 9, Newark, N. J.
Feb. 20, Newark, N. J.
PHILHARMONIC ORCHESTRA
Jan. 3, Philadelphia, Pa.
Jan. 4, Washington, D. C.
Jan. 5, Baltimore, Md.
Jan. 6, Harrisburg, Pa.
Jan. 7-8, Pittsburgh, Pa.
PONSELLE, ROSA
Mch. 31, Salt Lake City, Utah
RAYMOND, GEORGE PERKINS
Jan. 23, Chicago, Ill.
Mch. 9, Brooklyn, N. Y.
RESPIGHI, OTTORINO
Feb. 1, Cleveland, O.
RETHBERG, ELISABETH
Jan. 27, Richmond, Va.
REUTER, RUDOLPH
Jan. 3, Rock Island, Ill.
Jan. 12, Indianapolis, Ind.
Feb. 20, Los Angeles, Cal.
Feb. 21, Pasadena, Cal.
ROSEN, RICHARD
Feb. 21, Ogden, Utah
RUSSIAN SYMPHONIC CHOIR
Jan. 3, Dallas, Tex.
Jan. 4, Wichita Falls, Tex.
Jan. 5, Denison, Tex.
Jan. 9, Denton, Tex.
SALZEDO HARP ENSEMBLE
Feb. 18, Richmond, Va.
SIMONDS, BRUCE
Jan. 22, Lakeville, Conn.
Feb. 23, Stamford, Conn.
Mch. 9, New Haven, Conn.
SMITH, ETHELYNDE
Jan. 14, Bordentown, N. J.
Jan. 21, Staunton, Va.
Jan. 22, Waynesboro, Va.
Jan. 26, Holly Springs, N.C.
Mar. 1, Belfast, Me.
SOPKIN, STEFAN
Dec. 31-Jan. 1, Chicago, Ill.
STANLEY, HELEN
Jan. 7, Wellesley, Mass.
STRATTON, CHARLES
Feb. 24, Hagerstown, Md.
Feb. 25, Winchester, Va.
SUNDELIUS, MARIE
Jan. 7, Chapel Hill, N. C.
Jan. 10, Montgomery, Ala.
Jan. 12, Greenville, S. C.
Jan. 23, New Haven, Conn.
Feb. 15, Springfield, Mass.
Feb. 19, Newark, N. J.
May 1-7, Cincinnati, O.
May 10, 11, 12, Harrisburg, Pa.
SZIUEHI, JOSEPH
Jan. 4-7, Havana
Jan. 11, Morristown, N. J.
Jan. 13, Pittsburgh, Pa.
Jan. 14, Toronto
Jan. 16, Milwaukee
Jan. 20, Sioux City, Ia.
Jan. 21, Grinnell, Ia.
Jan. 23, Indianapolis, Ind.
Jan. 25, 28, 29, Chicago, Ill.
Feb. 10-11, Cleveland, O.
Feb. 15, Oberlin, O.
Feb. 16, Kent, O.
Feb. 20, Philadelphia, Pa.
Feb. 22, Montreal, Can.
TELVA, MARION
May 2 to 7, Cincinnati, O.
TIPICA ORCHESTRA
Feb. 16, Los Angeles, Cal.
TOY, ERNEST
Jan. 2-4, Chicago, Ill.
Jan. 7, Wheaton, Ill.
Jan. 8-9, Peru, Ill.
Jan. 10, Chicago, Ill.
Jan. 11, Streator, Ill.
VAN DER VEER, NEVADA
Jan. 20, St. Paul, Minn.
Jan. 21, Minneapolis, Minn.
Jan. 31, New Orleans, La.
Apr. 14-16, Detroit, Mich.
May 2 to 7, Cincinnati, O.
May 10-12, Harrisburg, Pa.
VREELAND, JEANNETTE
Jan. 17, St. Joseph, Mo.
Jan. 20, St. Paul, Minn.
Jan. 21, Minneapolis, Minn.
Jan. 23, Atlanta, Ga.
Jan. 31, New Orleans, La.
Feb. 8, Hamilton, Ont.
Feb. 22, Lowell, Mass.
Apr. 14-16, Detroit, Mich.
WARREN, OLGA
Feb. 24, Danbury, Conn.
WERRENRATH, REINALD
Jan. 6, San Diego, Cal.
Feb. 10, Oklahoma City, Okla.

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Mary Allen Pleases Over Radio

Mary Allen, soprano, is one of the singers who has won distinctive success over the radio. Recently when she sang in Boston the Boston Advertiser commented on her work, saying: "Of course, we should not forget. We heard the sweet pure voice of Mary Allen in a group of Italian songs. The lyrics were perhaps Greek to many, but the exquisite tones were Esperanto to every listener enjoyed by all. The Golden Rule hour from the Boston studio of UBZ is certainly attaining some prominence as a Sunday night feature. The high standing of the artists contributing their services to the Near East Relief is of course the secret of program merit."

Winthrop College Gives Stabat Mater

Prof. Walter Buchanan Roberts gave a splendid presentation of Rossini's Stabat Mater at Winthrop College, the South Carolina College for Women, Rock Hill, S. C., on November 19. The soloists were Arthur Craft, tenor, Edwin Swain, baritone; Mrs. Barron Steele and Mary Ellis, sopranos, and Pauline Oakes, mezzo-soprano. The work was a great success, and it is due to the vision of David Bancroft Johnson, president of Winthrop College, that this sort of culture is being brought to that section of the South.

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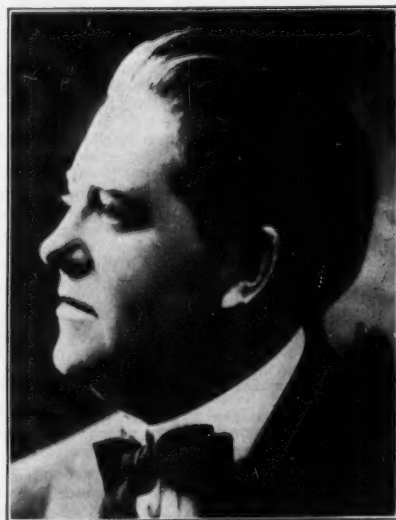
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Harold Samuel—Composer

It is not generally known that Harold Samuel, English pianist, who made so deep an impression on his first American visit last year, is also a popular composer. Most musicians, if they compose at all, take themselves seriously as composers, regarding their "reproductive" activities as a mere livelihood. No one could be more serious about piano playing, however, than Samuel. On the other hand, he takes his composition lightly. It's his mental relaxation—a relief from the profundities of Beethoven and Bach.

There is one public which knows Samuel only as an interpreter of these masters. There is another that knows him only as the composer of whimsical or sentimental songs. Two of the leading song publishers of England (Boosey & Co., and Ascherberg, Hopwood & Crew) count him among their best sellers. One of the most popular English ballad "teams"—Muriel George and Ernest Butcher—"bring down the house" night after night with some of Samuel's hits.

One of the most successful of these is The Top of the Hill—a cheer-up song of genuinely popular appeal. Another is The Toy Band, whimsical and exceedingly clever in its imagery.

But the most successful song of all is Joggin' Along the Highway, a tramp song which was an English equivalent



HAROLD SAMUEL VISITING A FELLOW
COMPOSER

At the Seaside Home of Frank Bridge (third from right)
in Friston, Sussex, England.

to Pack up your Troubles during the war. Thousands and thousands of Tommies sang it as they marched along; thousands of civilians echoed it at home. It's still a favorite at community sings and in the ballad halls.

Of a more serious strain are the Three Old World Songs, settings of verses by Thomas Percy, Walter Raleigh and an anonymous Elizabethan; and these songs have more than a touch of the early English ayre, translated into a contemporary form of expression.

There are dozens of songs of different sorts in print and, no doubt, dozens more in the making. But they do not by any means represent the limit of Samuel's creative faculties. Not long ago his charming colleague, Myra Hess, complained about the usual cadenza to a Mozart concerto and suggested he might write a better one. Samuel went home and wrote an excellent cadenza, which Myra Hess has been playing in public ever since.

As an editor, too, Samuel is making a name for himself. Ascherberg, Hopwood & Crew are bringing out his complete edition of the Bach clavier works, and this will, without a doubt, be accepted as authoritative throughout England. After Samuel's first Bach Week in New York, which begins January 18, it may also be in demand in America.

Son of Gray-Lhevinne Again in Concert

For the fourth time this year the Pacific Musical Society presented Laddie Gray in the big ballroom of the Fairmont Hotel in San Francisco, Cal., on December 23. This tiny son of Gray-Lhevinne was first presented last February by this society and later in the vast civic auditorium, and made a sensation. The president of the Pacific Musical Society has asked that Laddie again bring his old Buck Rabbit—the live bunny Laddie so devotedly brought to his previous concerts and who adorned the piano stool.

In a letter sent to Laddie by the secretary and president (Mrs. Charles Stewart Ayres) of the Adelphian Club on December 1, she wrote: "We all think you have a wonderful memory and a marvelous technic. Won't you please thank your old rabbit for adding to the occasion by his stately and dignified presence?"

Laddie has added a Chopin Polonaise to his repertoire of piano classics of Beethoven, Bach, Schumann, Tchaikowsky and Mozart.

Louise Hunter Popular

Louise Hunter, soprano of the Metropolitan Opera, had an interview with the New York Telegraph, which said of her: "Some day when the Metropolitan turns from stylish stouts to sheer girlish loveliness, Louise Hunter will become as famous—perhaps more so—as any diva of the generation. She possesses glorious youth, priceless beauty and—you know her voice. Baltimore, where she made her operatic debut, goes wild every time she returns there in concert. Atlanta demands her each year. Yet with all the adulation she receives she has kept her poise, her graciousness, and a keen sense of humor."

Miss Hunter's work with the Metropolitan has been that of genuine artistic ability accompanied by a vivacious personality and intelligent understanding. Her impersonation of Musetta in La Boheme has been one of outstanding individuality.

Leslie Appears with Harvard Musical Association

In addition to her appearances with the Handel and Haydn Society of Boston, Mass., on December 19 and 20, in the Society's presentation of the Messiah, Grace Leslie sang still another time in Boston on December 17 last, when she was engaged as soloist with the Harvard Musical Association.

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MUSIC ON THE PACIFIC SLOPE

LOS ANGELES, CAL.

LOS ANGELES, CAL.—In commemoration of the hundredth anniversary of the death of Beethoven, the program of the fourth pair of symphony concerts, December 2 and 3, given by the Philharmonic Orchestra, under Walter Henry Rothwell at the Philharmonic Auditorium, was a Beethoven program. The masterly presentation of Rothwell of the Symphony No. 7, op. 92, set a standard which it will be difficult to surpass. The Leonore overture was also beautifully brought out, the conductor and orchestra both receiving an ovation. The soloist of the evening was Richard Buhlig who played with true virtuosity the E flat concerto, No. 5, op. 73, for the piano. His performance was thoughtful, poetic and uplifting, with a perfect technique. He was applauded to the echo. The audience was of good size notwithstanding the rainy weather. The change from Saturday to Thursday evening seems to have increased the attendance.

Not the least of the many fine artists who have appeared this and other seasons on the Behymer Artist Courses were the Russian Symphonic Choir singers who charmed a large audience at the Philharmonic Auditorium, December 7. Although few in number (only twenty-three) each voice was a pearl of purity in quality and perfection of technique. Each number was sung a capella, and the ensemble work was in absolute harmony and perfect pitch and went from sonorous organ-like volume to the pianissimo of a wind harp without effort or deviation. The leader showed himself a master director.

Henry Van Dyke played an extremely interesting program in the Biltmore Music Room, December 3. He began with Handel and went through to the moderns, among the last of which was a group of ten composers of the modern French school, three of which were by L. Philipp with whom he has studied. His playing was noticeable for its clearness and delicacy, a grace that was not without power. He showed that he had worked his program over until it had become a part of himself, and the sincerity and mentality of his work made a deep impression on his hearers who filled the hall to overflowing.

The Glendale Symphony Orchestra, under the baton of Modest Altschuler, gave its second program of the season December 6. Although a comparatively small community, Glendale has a large and enthusiastic symphonic society and the orchestra, under its well known conductor, is rapidly making a name for itself throughout Southern California, the quality of the work being unusual in so young an organization. They played Rimsky-Korsakoff's Christmas Eve which was presented for the first time on the Pacific Coast. Altschuler gave the first American hearing at Carnegie Hall in New York in 1905, at which time he was conductor of the Russian Symphony Orchestra. A ballet, Tinkle Tinkle, from Altschuler's operetta, Oh You Doctor, was also a high light. Paired with this was The Dreamer, by Arensky who was his teacher in harmony and composition. Mischa Gagna, Russian cellist, was the soloist of the evening and received an ovation.

Ruth St. Denis and Ted Shawn, with a company of forty dancers, have returned from a year and a half of travel, dancing and studying in the Orient, to give the first of the dance programs in L. E. Behymer's special course at the Philharmonic Auditorium. Their programs are enriched by their experience in Oriental countries. They appeared in their first group December 6, and the second, December 8. They will give four more programs before going on tour. Both nights were sold out. Beside the well known beauty of the dances, the color effects and the authenticity of the costumes were of absorbing interest.

The Woman's Lyric Club, under the direction of J. B. Poulin, gave the first program of its twenty-third season, December 3, before a good sized house. Director Poulin was at his best and the club lived up to its reputation for artistic work. The opening number, Schubert's The Omnipotence, was sung with exactness and precision. Mrs. Henion Robinson, accompanist, was assisted in this two-piano accompaniment by Dorothy Robinson. The two pianos made an adequate support for the ensemble. Deems Taylor's Valse Ariette was an effective contrast with its gay swing. It had to be repeated. Rachmaninoff's Oh Sing to Me Fair Maid No More, and Rimsky-Korsakoff's Song of the Shepherd Lehl were also well received; sung with the oboe obligato they were wonderfully effective. The program as a whole was well chosen and well contrasted. Bemberg's well known Nymphs and Fauns made a good finale. Fred McPherson, assisting soloist, possesses a fine baritone voice and unlimited breath control which he used with good effect. The beauty of his voice and the intelligent and artistic rendering of his songs won him enthusiastic and prolonged applause. Eleanor Remick Warren, pianist and composer, also assisted the club by playing a group of three piano compositions. She displayed her usual sound musicianship

and was several times recalled. Mrs. Henion Robinson, as accompanist, was as always entirely satisfactory.

Carmelita, an operetta with a "California in 1846" setting written by Dr. C. William Bachman, with music by Arthur Farwell and Vern Elliott is to have its premiere in Los Angeles.

The music school of U. S. C. offered several new courses for the late afternoon and evening, beginning with the opening of the second semester, December 6. Arnold Wagner conducts a course in voice, Thursday afternoons at 4:10, dealing with the psychological and scientific side of singing. Bess Daniels will give a Saturday morning course in methods of music appreciation, 10:30 to 12:50, from January through March. Alexander Stewart gives training in leadership of community and group singing—this on Monday evenings. An invitation is extended to all interested to attend the opening meetings of these courses.

The music department of Occidental College has organized The Occidental College Music and Lecture Association which will be for the benefit of the students and community. The course includes The Zoellner Quartet, Calmon Luboviski and Claire Mellinino, Homer Grun, Axel Simonson and Elinor Marlo, Charles Wakefield Cadman and Margaret Messrs Morris, and also the Optimists Quartet and Edith Dysktra Hartley as singers when the operatic reading of The Juggler of Notre Dame is given by Walter Earle Hartley, head of the department of music.

The Ambassador Hotel Theater was filled, December 5, when a young tenor, Amando Fernandez, was presented in recital by the Los Angeles Opera and Fine Arts Club. He distinguished himself as a coming artist of more than ordinary merit and was assisted by Gentry LeRoy Baskette, soprano and Elsa Grosser, violinist. Agnes Buisseret made a pleasing accompanist.

Rut List, violinist, and Arthur Merz, Chicago baritone, presented a delightful program at the Biltmore Music Room, December 6. Miss List's technique was excellent, her bowing being especially good and she received great applause. Merz has a rich baritone of sympathetic quality. The event was a brilliant success. Mention must be made of the accompanist, Leslie Maloche, who was especially fine.

The advanced pupils of Will Garroway and Morris Stoloff gave a recital at the Ebell Club auditorium.

Alma Stetzler presented her artist-pupil, Elizabeth Wondries, mezzo soprano, assisted by Grace Bowman, reader, and Lois Courcil, accompanist, in recital at the Hollywood Conservatory.

Carli Di Elinor has composed a musical score for the picture What Price Glory, called Memories of 1918, which made a big hit at the Carthay Circle Theater.

Margaret Schurmer, soprano, pupil of Bertha Vaughn, was presented in recital at Chickering Hall, assisted by Carlyle Walker, cellist, and Homer Simmons, accompanist.

Several thousand children, selected from the 121 glee clubs of the Los Angeles elementary schools, took part in a critical and competitive "Meet" at five different centers, beginning December 7. Only those clubs deemed worthy were permitted to sing. No one was admitted but the children and their parents or guardians. A feature was Grace Adele Freeby's song, My Golden California, sung by the John Adams Junior High School, accompanied by the composer. Also Holy, Holy, Holy, by Dykes, sung by 125 colored girls from Watts.

The Hollywood Woman's Club is sponsoring a series of five concerts by the Hollywood Community Orchestra, conducted by Jay Plowe of the Los Angeles Philharmonic Orchestra.

Dr. Alexis Kall presented his artist-pupils in an All-Godowsky program at the Hollywood Conservatory, for the benefit of the Russian Art Club.

Shibley Boyes, young Los Angeles pianist, is touring Europe billed as the "California pianist."

The Methodist Church Orchestra, under the direction of Irving Ulmer, gave a concert presenting an interesting program and assisted by the string quartet and the violin ensemble from the orchestra.

Hawaii's first opera company is in Los Angeles, consisting of fifty members of the cast and chorus all native Hawaiians. They will put on their native opera, The Prince of Hawaii, at the Majestic Theater. After the Los Angeles run they will tour the country. B. L. H.

SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.—The Mischa Elman String Quartet (Mischa Elman, first violin; Edwin Bachmann, second violin; William Schubert, viola, and Horace Britt, cello) made its initial appearance before a San Francisco audience in the Exposition Auditorium. About 5,000 music lovers attended this evening of chamber music and accorded the musicians a hearty welcome. The Mischa Elman String Quartet certainly proved that it is a first class organization and its ensemble playing is so delightful as to give satisfaction to the most discriminating auditor. The Quartet plays with beautiful accent and enthusiasm, each member

content to harmonize his tone and style with that of his confreres instead of endeavoring to shine individually. Throughout the program these artists maintained a high standard of interpretation and execution and were rewarded with many recalls for their fine performance. This was the third attraction of Selby C. Oppenheimer's concert series.

Following a custom instituted two years ago, about 600 children from the seventh, eighth and ninth grade classes of the public schools, gave a Thanksgiving concert in the Fairmont Hotel, under the leadership of Estelle Carpenter, director of music, with accompaniments by Rudy Seiger and his orchestra. Twenty-seven schools were drawn upon to make up the ensemble. Miss Carpenter led the chorus as one inspired and the children revealed in their singing the excellence of their training. It was a beautiful concert and an equally beautiful sight.

Henry Eichheim gave a violin recital at the second of Ida Gregory Scott's Fortnightly concerts, in the St. Francis Hotel ballroom. Mr. Eichheim had the valuable assistance of Albert Gillette, baritone, with Mrs. Eichheim at the piano.

Rose Florence gave a studio tea at the Fairmont Hotel when she presented several of her gifted and finely schooled young pupils in a program. Mme. Florence herself was prevailed upon to sing and she interpreted Twickenham Ferry in her inimitable way.

Easton Kent, like his art, is familiar in local musical circles. He gave a recital of interesting songs in a most interesting manner and gathered in the ballroom of the Fairmont Hotel, a large audience representative of San Francisco's musical and social Blue Books. Mr. Kent's program was well chosen and offered opportunities for his particular style of interpretation which may be characterized as intellectual rather than emotional. Kent has a pleasing, resonant voice, one of ample power and range, and his singing shows the excellent tutelage which has been his. Mr. Kent's interpretations are controlled by a high degree of refinement and he is a musician of decided ability. Benjamin S. Moore played Mr. Kent's accompaniments with exquisite tone, careful dynamic shading and invested the music with sympathetic understanding.

A series of Young People's Symphony Concerts has been planned for San Francisco to begin January 4, 1927, at the Columbia Theater, five to be given in all by March. They are devised on those in Boston and New York, under the management of Ernest Schelling, who will be invited here as guest conductor for the first program. The series will be under the directorship of Wheeler Beckett, composer and conductor, now directing children's chorals in Berkeley, with management under Alice Metcalf of San Francisco, who has the patronage of leading women long interested in children's concerts.

Arturo Casiglia, director of the Pacific Coast Opera Company, has every reason to be satisfied with the results of the performance of Cavalleria Rusticana and Pagliacci, which took place at the Capitol Theater before a large audience that manifested its appreciation at every opportunity. Casiglia worked untiringly in the presentation of these operas. The chorus of fresh, young voices was admirably schooled and sang with spirit and was more than ordinarily at ease on the stage. Mr. Casiglia conducted with his customary energy, good taste and authority. Of his principal artists, Florence Ringo (Santuzza), Charles Bulotti (Turiddu), Anna Young (Nedda) and Albert Gillette (Tonio) carried off the honors. San Francisco is indeed fortunate in having a man like Casiglia here for he is doing splendid work with our young singers.

Great variety marked the program of the San Francisco Symphony Orchestra, under Alfred Hertz, at the fourth pair of concerts in the Curran Theater. It included Brahms' fourth symphony, Henry Eichheim's A Chinese Legend and Richard Strauss' Don Juan. Rarely has the orchestra revealed a more beautiful tone and brilliant execution in a program requiring both essentials. The Brahms brought out the exquisite tone of the choirs, particularly the strings and woodwinds. That Alfred Hertz loves Brahms and has a minute knowledge of this master's music was evidenced not only in his noble reading but also by the enthusiasm and spirit of his conducting. Controlling his orchestra with all his wonted accuracy he made the lyric and dramatic episodes speak with impressive emotional eloquence. Indeed, Hertz' interpretation was one that will not soon be forgotten. The Chinese Legend, conducted by Mr. Eichheim, showed him as a composer whose ideas are original, whose imagination is vivid and whose command of orchestration is skillful. The Chinese Legend, full of color and fascinating harmonies suggestive of the East, is effective and interesting music that well deserves another hearing. Strauss' symphonic poem, Don Juan, was admirably played. Under Mr. Hertz' splendid guidance it took on vigor, life and importance while the many intricacies in the score were defined with clearness of detail. It was thought by many present that never did the orchestra play this music more devotedly or with greater virtuosity. Mr. Hertz and the

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orchestra again elicited the applause and laudatory comment that by now has become a habit.

Robert Pollak, formerly head of the violin virtuoso class of the Vienna Conservatory and now head of the violin department of the San Francisco Conservatory of Music, of which Ernest Bloch is artistic director, gave his first San Francisco recital in the Colonial Ballroom of the Hotel St. Francis, November 30. Although Mr. Pollak's program was of a most serious type it was played with such artistry that the event was one of keen delight. Mr. Pollak offered Tartini's concerto in D minor, Mozart's concerto in D major, Ernest Bloch's Baal Ichem and several short numbers by Bach, Lully and Leclair. Mr. Pollak plays with a technic of astounding facility and perfection and he draws from his instrument a vibrant, rich tone that sings itself into the hearts of his audience. He gave a brilliant performance of the Tartini concerto and the Mozart was set forth in fine style. Of unusual interest was Bloch's Baal Ichem, a beautiful score that reveals great musicianship. With the composer at the piano, Pollak gave it a reading of rare sympathy and uplifting beauty. Ada Clement, pianist, who co-operated with Mr. Pollak in the other numbers, entered into the music with fervor and with that fine scholarly comprehension which has long stamped her as one of San Francisco's intellectual musicians. This concert, given under the auspices of the San Francisco Conservatory of Music, was managed by Ida G. Scott.

The Pro Art Quartet of Brussels made its Western debut at a concert sponsored by Pro Musica at the Seven Arts Club. This attraction was heard by about 300 devotees of chamber music. Redfern Mason, music critic of the San Francisco Examiner, is president of the local chapter of Pro Musica.

Aileen Harrison, soprano and artist-pupil of Rose Relda Cailleau, was heard in a delightful program in the ballroom of the Fairmont Hotel. Miss Harrison displayed a voice of lovely quality and splendid training. She sang her various songs with fine spirit and received the hearty appreciation of her large audience.

Leandro Campanari, vocal pedagogue, who has just entered his fourteenth season in this city, opened an attractive new studio where he teaches his large following of students.

Johanna Kristoff, prima donna soprano and efficient teacher, is enjoying great success with her pupils. Several are now in Italy appearing in opera.

The Giulio Minetti School of Violin and Ensemble gave a studio recital recently. Eight of Mr. Minetti's talented pupils participated in solo and ensemble numbers. About 100 guests gave every indication of having thoroughly enjoyed the performance of these young musicians.

The Russian Symphonic Choir, Basile Kibalchich, conductor, sang here for the first time in the Exposition Auditorium, under the direction of Selby C. Oppenheimer. Clad in costumes of brilliant colors, these singers held their large audience completely enthralled from beginning to end of an intensely interesting program of sacred, folk and classical songs, representative of practically every nation and race. The choir, consisting of excellently trained voices, not only sings but also hums and as a result of well contrasted dynamics produces effects suggestive of an organ, so well-blended and perfected are its musical evolutions. The work of this remarkable organization is marked by tonal beauty, great technical facility and an evenly balanced ensemble. Purity of intonation and musicality, even in the most intricate passages and gradations from the most refined pianissimo to the most brilliant forte, are among its extraordinary accomplishments. San Francisco has never heard a more magnificent group of singers. And what a musician their leader, Basile Kibalchich, is! A master of interpretation and choral direction!

Tschaikowsky's fifth symphony, Gluck's great aria, Divinites du Styx, Respighi's The Pines of Rome, and Wagner's Prelude and Love Death from Tristan and Isolde completed the exceptionally well chosen and finely presented program provided by Alfred Hertz, the San Francisco Symphony Orchestra and Julia Claussen, mezzo-soprano, for the second Municipal Popular Concert, in the Exposition Auditorium. Hertz has always given us a superb reading of the Tschaikowsky score and on this occasion it revealed the many familiar and artistic virtues which we have admired in his previous performances—it was broad, massive and lucid, with some gorgeous playing in the Andante. Following the symphony Mme. Claussen sang the Gluck aria with that dignity of style and repose which belongs to the interpretation of such a classic. The playing of The Pines of Rome, lovely music with picturesque color and intimate charm, was distinguished for refinement, unity and precision. To hear Alfred Hertz conduct the Prelude and Love Death from Tristan is to experience a genuine musical treat. His glowing temperament, musicianship of the highest order and unquestionable ability as a leader enable him to bring forth the full beauty of this divine music. His interpretation is one of tremendous intensity without loss of poetic fire. Mme. Claussen sang Isolde, her beautiful voice of wide range and great power, having just the dramatic quality exacted of Wagnerian music. Her diction was good, her voice expressive and she sang with inspired passion and ardor. It was a brilliant climax to a concert noted for its brilliancy. The audience was positively thrilled for it remained to applaud long after Hertz, Mme. Claussen, and the musicians had left the stage. This proves that the people of San Francisco want to hear Wagner's music dramas and would welcome the opportunity to hear them in their entirety. It is to be hoped that the San Francisco Opera Company will produce one or two before long. Until that time comes we shall be happy to hear this music in concert form which is better than not hearing it at all.

For the second Matinee Musicale of the season at the Fairmont Hotel, December 4, Alice Seckels presented to her subscribers The Russian Symphonic Choir, Basile Kibalchich, director. This was the choir's second appearance here within two days and it created the same fine impression upon this occasion as at the previous one.

Julia Claussen was present at the Alice Seckels Matinee Musicale after which Eva Gruninger Atkinson, Phyllida Ashley and Miss Seckels entertained at tea in honor of the artist. About a dozen friends of the hostesses were invited to greet Mme. Claussen.

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BUFFALO, N. Y.

BUFFALO, N. Y.—An exceptional concert was that of the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, with Harold Bauer, solo pianist, given in Elmwood Hall, November 30, under the local management of the Buffalo Musical Foundation, Inc., Marion de Forest, manager. A happy choice in the selection of the program, the orchestra under Mr. Gabrilowitsch's baton giving admirable readings and the exemplary playing of Mr. Bauer made of this a memorable occasion. The Weber-Freischutz overture; Chausson's tone poem, Viviane, and Brahms' first symphony, C Minor, op. 68, were the orchestral offerings. That of Mr. Bauer was the Concerto for Piano and Orchestra in A minor, op. 54, Schumann. Prolonged applause at the close brought Mr. Bauer back repeatedly to bow his acknowledgements, but he declined to encore.

The afternoon program for the school children was attended by 3,500, the perfect riot of enthusiasm displayed auguring well for the musical culture of Buffalo's future citizens. Victor Kolar conducted the orchestra and Edith Rhetts, speaker, was introduced by Dr. Ernest Hartwell, Superintendent of Education.

A gala occasion was the Thanksgiving night concert in which Mabel Garrison, soprano, and Reinald Warrenrath, baritone, divided honors. They were both in fine vocal condition and gave of their best, adding double and triple encores in response to the insistent applause. Arias, songs in German, French and English, folk songs and well known favorites, with a duet by Paladilhe in closing, comprised the program of generous length. George Siemmon at the piano for Miss Garrison and Herbert Carrick for Mr. Warrenrath added to the pleasure and artistic finish of the program. The concert was under the auspices of the Buffalo Musical Foundation, Inc., Marion de Forest, manager, and was held in Elmwood Music Hall.

Under the same management and in the same place was given the concert by the Dayton Westminster Choir, John Finley Williamson, director. The program of sacred music, sung unaccompanied and without score, with devotional spirit, excellence of interpretation and beauty of tone, was an admirable example of choral singing. A number of encores were given and much applause accorded Lo Rean Hodapp who sang the incidental solos for soprano, Bess Cecil, contralto, and G. H. Layman, baritone, carried the other solo parts. Mrs. H. E. Talbot, of Dayton, came to Buffalo for the concert.

The Philharmonic Concert Company brought to the Consistory Auditorium two notable concerts and one opera recently, all of which were given before enormous, brilliant audiences. The first was the concert of Josef Hofmann who had not played in Buffalo in several years and whose artistic work was the occasion for an ovation during the program and also at its close when the distinguished pianist added double encores.

Anna Case, captivating soprano, and Harry Farberman, violinist, delighted the audience in their joint concert. Applause was prolonged, each artist generously according double and triple encores. Miss Case has ever been a Buffalo favorite and Mr. Farberman won favor and recognition upon this, his first appearance locally. Carroll Hollister for Miss Case and Margaret Engler at the piano for Mr. Farberman, deserved a share of praise for their artistic, sympathetic accompaniments.

Chaliapin and his Company in Rossini's Barber of Seville were an operatic treat not soon to be forgotten. With Chaliapin as Don Basilio, and Elvira de Hidalgo as Rosina, each character was splendidly portrayed and sung, conductor and orchestra excellent, costuming and scenery more than adequate, all contributing to a thoroughly artistic enjoyable performance highly appreciated by our local opera hungry public. Thanks are due the Philharmonic Concerts for bringing this organization to Buffalo.

The first part of the Chamber Music Series, under the auspices of the Buffalo Symphony Orchestra, was given in the Hotel Statler Ball Room by the celebrated Flonzaley Quartet which has for many years been a prime favorite in Buffalo. The Hayden Quartet in D major, Beethoven in E minor and Ernest Bloch's Pastorale were the programmed numbers to which they added encores. All played with their accustomed artistry, deep appreciation being shown by the capacity audience.

The Choral Club of women's voices, with William Benbow, director, Marion Voss, accompanist, Arthur K. Barnes, local baritone, and Ignace Hilsberg of New York, piano soloist, gave the first of its season's concerts in the Hotel Buffalo, the large audience expressing approval in much applause and many recalls. The chorus gave excellent account of themselves in their various offerings, the chief of which was Nevin's cantata, Heart's Desire, from The Quest, in which Arthur King Barnes effectively sang the solo part. Mrs. Howard Ferrel's clear, lyric, soprano voice was heard in the incidental solo of Mathew's Slave's Dream. Three other members of the chorus, Mrs. Harriet Shire, Mrs. William Johnson and Mrs. E. E. Larkins, pleased in a charming rendition of a vocal arrangement of Nevin's Day In Venice. Mr. Hilsberg was favorably remembered as a substitute soloist for Elly Ney two seasons ago with a Buffalo Symphony Orchestra concert and his many admirers were pleased to have the opportunity of hearing him in solo piano work, in which he afforded much genuine delight and he was warmly applauded and added extras to his program.

The opening concert of the Chromatic Club's season was given by Warren Case of New York (formerly from Buffalo) in the new concert room of the club, and Lafayette Hotel ballroom. He was enthusiastically welcomed and in his musicianly interpretations of his varied program his numbers won the favor of the discriminating audience. The Chromatic Club's new president, Millicent White, in happy vein, welcomed the club members, and tea was served at the conclusion of the program.

The second meeting presented as soloists Eva Rautenberg, pianist, Marion Nicholson Paterson, contralto, with Robert Hufstader, accompanist. Both young artists gave much pleasure with their various selections, musical intelligence, talent and excellence of schooling being evidenced in no small degree and the Chromatic Club members recalled them with enthusiasm for added numbers. Floral offerings were also bestowed. Robert Hufstader provided artistic musicianly accompaniments.

The beautiful hall of the Twentieth Century Club provided a fitting setting for the invitation piano recital given by Iona McLeod who was presented by her mother, Jane Showerman McLeod. In addition to her local training, Miss McLeod has spent several seasons in New York in serious study and her musical growth has been watched by many

admiring friends who were more than pleased with the excellent account she gave of herself in her taxing program. Her undoubted talent and unaffected stage presence impressed her hearers who accorded her hearty applause and a profusion of flowers. A brilliant future is predicted for this young lady whose inheritance of talent is unquestioned.

That splendid old organization of male singers, the Buffalo Orpheus, gave one of its well beloved concerts in Elmwood Music Hall the latter part of November, with George Meader, tenor, of the Metropolitan Opera Company, assisting artist, William Gomph, accompanist and organist, assisted by R. Leon Trick. Under the musicianly training of Victor Schwarz, conductor, a high standard has been set for the chorus and continued improvement is noted. The tonal volume in the basses was rich and sonorous in the opening and closing selections which were brilliantly sung. Mr. Meader won much favor in his musicianly delivery of his aria and group of songs in German and English and he was recalled for extra numbers. The usual ball followed the concert.

The concert given by the adult choir of St. John's Episcopal Church, under the direction of Robert Hufstader, organist and choir master, was a great success and netted a substantial sum for the piano fund. Chorus by the choir; duets sung by Jessamine Long and Mrs. Charles Evans, Henry Becker and Robert Munn; violin solos played by Boyd Evans; piano solos by Robert Hufstader, were all heartily applauded and encored.

The Community Vesper Service of the First Presbyterian Church, in the first service of its eighth season, had as speaker the Rt. Rev. Charles H. Brent, D.D., Episcopal Bishop of the Diocese of Western New York. The music was provided by Mrs. Charles T. Wallace, organist and choir director; chorus choir and quartet—Florence Ralston, Dorothy Hobbie Coats, Vernon Curtis and Norman Lucas.

The Buffalo Athletic Club provided for its members and guests a highly artistic unusual evening, presenting Thomas Wilfred in his Clavilux recital. The soundless key-board, as played by Mr. Wilfred, produced gorgeous colors and fantastic shapes thrown upon a screen, awakening the senses to new magical delights, beautiful beyond words, and the expressions of wonder, awe and enthusiasm from the audience, that packed the large audience hall to the doors, evidenced their delight. The club brought Paul Althouse, tenor, for a recent evening recital with DeWitt Garretson at the piano, Myrtle Weber, pianist, assisting.

Paul Althouse, Myrtle Weber, Florence Ann Reid and DeWitt C. Garretson furnished the program for the American Artists' Club concert in Hotel Buffalo ballroom.

An unusually attractive costume musicale was given at the North Park Baptist Church by Irene Pellette Studt, soprano, who sang groups of Chinese songs in elaborate blue and gold Chinese costumes. Mrs. Arthur Powell in Swedish garb sang Swedish songs, Martha Judson, organist and accompanist. Mrs. Studt also sang for the Richmond Avenue Methodist Church recently.

Bertha Drescher, soprano, assisted at an organ recital given by Grace Hewitt in the Kenmore Baptist Church.

Violet Johnson, soprano, pupil of Agnes Preston Storck, has been engaged as soloist at Lafayette Baptist Church.

Maurine Snyder, soprano, will substitute for Edna Zahm at the Delaware Avenue Baptist Church during the latter's absence this winter in Los Angeles where she will study with Edmund J. Myer.

Mary M. Howard presented An Evening in Italy with Marie McKenna and Evelyn Smith, pianists, Edna Zahm, soprano, and a quartet of women's voices—Anita Ruppel, Maurine Snyder, Emily Linner and Dorothy Miller. The interesting remarks on the musical numbers made by Miss Howard enhanced the value of the program.

The second in the series of musicales at Neighborhood House had as participants, Edna Zahm, soprano, Emily Linner, contralto, and Robert Hufstader, pianist and accompanist. Margaret J. Ferguson is music director of Neighborhood House.

Robert Munn, whose rich baritone voice and artistic interpretations have proclaimed him a favorite among Buffalo singers, gave the musical program for the faculty of the Arts and Sciences Department of the University of Buffalo at a Thanksgiving Day reception given by Mr. and Mrs. John Lord O'Brian. Robert Hufstader provided artistic musicianly support at the piano.

Lillian Gevertzman, one of Elinor Lynch's artist pupils, writes enthusiastically from New York of her further study with Ernest Hutcheson who speaks in the highest terms of her excellent preparation.

Among the recent out of town engagements of Florence Ralston, solo soprano at First Presbyterian Church, were the following: with the St. Catherine's Knox Presbyterian Church who gave the Redemption in St. Andrew's Church at Welland, Ontario, when Miss Ralston sang the soprano part and gave extra solos; also with the Presbyterian Choir concert in Leamington, Ontario.

L. H. M.

Master Institute Students in Recital

In the first student program of the season, held on December 14, the Master Institute of United Arts, New York, again showed the fruits of the broad culture and inspiration it affords its pupils. Throughout a program devoted in great part to piano numbers, the students demonstrated their serious training and an unusual maturity and artistic poise.

It is known that the Master Institute of United Arts has devoted serious attention to the teaching of the blind, but the extent of its work was evidenced in the playing of several blind students who appeared. Solomon Phillips, Florence Bleendes, Catherine Cohn and Louise Curcio showed musicianly and understanding of style. An artistry of interpretation coupled with dexterity and excellent phrasing made noteworthy the playing of Pearl Rosenblum, Shirley Heisman, Lillian Pearson and Alice Saff. The last named pupil gave one of her own compositions, Fairy Tale, written in modern form and showing impressionistic style. Eva Spector in the De Beriot seventh concerto for violin showed ease and fine tone quality. The program was concluded by Ida Shafraan, Bertha Simon, Harold Trauman and Julius Manney, who in numbers of MacDowell, Chopin, Rachmaninoff and Chabrier, revealed themselves as serious and striving students. As a whole, the program was a splendid harmonious whole and again gave the impression of students intent on their work and inculcated with the high ideals of study.

The students who appeared are pupils of Maurice and Sina Lichtmann; and Esther J. Lichtmann, of the piano department, and Herman Rosen, of the violin department.

DENVER, COL.

DENVER, COLO.—Robert Slack and the Gyro Club provided Denver with an evening of music and characterization both rich and varied when Elsie Janis and her group of assisting artists appeared at the Auditorium Theater. Lauri Kennedy, cellist, proved an artist of outstanding merit; he draws a tone of great breadth and warmth, possesses a facile technic and invests his performance with a charm and individuality very refreshing. His accompaniments were admirably played by Dorothy Kennedy. Carolina Lazzari added to the lustre of the program with two groups of songs that displayed to excellent advantage her rich contralto. Robert Steel, baritone, also contributed two groups of songs—delightful and little heard songs—which he sang with distinction; he was much applauded. Miss Janis is the possessor in large degree of that elusive quality called "personality," as well as rare ability. Albert King, pianist, wove delightful musical backgrounds for Miss Janis' impersonations.

The Mischa Elman String Quartet was enthusiastically greeted by an audience of over 6,000 music lovers in the Municipal Auditorium. As this purest type of music is generally understood and loved best by the music connoisseurs, there was no indication of any lack of appreciation in the warmth of the reception accorded Mr. Elman and his colleagues. The quartets selected—Haydn, Beethoven and Tchaikowsky—were beautifully done. Mr. Elman was given an ovation at each appearance. The concert was under the local management of A. M. Oberfelder.

The Denver branch of Pro Musica scored a distinct triumph when it introduced to Denver the Pro Arte String Quartet of Brussels in the Brown Palace. The young men composing the quartet—A. Onnou, L. Halleux, G. Provost and R. Maas—have developed one of the most admirable quartets ever heard in this city. Each artist possesses a tone of great beauty and finish; technical adequacy is understood and the ensemble is marked with such verve, fire, youthful freshness and vigor, with all details exquisitely worked out, that it is difficult to avoid superlatives in speaking of the concert.

The Denver Civic Symphony set a new high standard for itself in the pair of concerts given December 3 and 5. Under the inspirational direction of the conductor, Horace Tureman, this organization has developed into a symphony orchestra of which any city might well be proud. The different sections are well balanced and the orchestra has now attained a marked degree of effectiveness and polish. The program on these occasions was a notable one, beginning with the Haydn Symphony in D minor, which was played with great charm and finished ensemble; the Shepherd's Music from Bach's Christmas Oratorio; Anatole Liadoff's Baba Yaba, an interesting novelty; Tchaikowsky's Dance of the Flutes, so exquisitely performed that it had to be repeated at both concerts, and Igor Stravinsky's Fire Bird, a suite of fascinating interest because of its exotic newness and breaking away from tradition. Mr. Tureman imbued the strange music with marvelous vitality. The little talks with which he prefaces the newer music at the Sunday afternoon concerts are much appreciated and are a help to the audience in understanding such compositions. The soloist was Earl Alexander, tenor, a newcomer to Denver who was recalled many times after his double number; aria, E lucevan le Stelle from Tosca and Canio's Lament from I Pagliacci. His voice is a robust tenor with a fine dramatic quality, and these numbers were beautifully and sympathetically sung.

Arthur M. Oberfelder was responsible for two splendid performances by the Manhattan Opera Company and the Pavley-Oukrainsky Ballet on the afternoon and evening of December 4. Both performances were divided in two parts, the first presented by the ballet and the second devoted to opera. In the afternoon the ballet, under the personal direction of Andreas Pavley, presented The Temple of the Sun, a dramatic work of great beauty. In the evening, The Dance of the Hours was their chief offering. Both ballets were followed by the usual diversissements and the solo dances of Miss Milar and Miss Allen were especially enjoyed. An excellent performance of I Pagliacci was given at the matinee, with Orville Harrold as Canio, Marie Williams as Nedda, Parisi Votto as Tonio, Cavadore as Beppo, and Luigi Dallemolle as Silvio. Aldo Franchetti conducted. The evening performance of Namiko San, with Aldo Franchetti conducting, was the high light of the engagement. The cast included Tamaki Miura in the title role, Graham Marr as Yiro, S. Radamsky as Yasui, Dallemolle as Sato, Cavadore as Kojiro, Yolanda Rinaldi as Towa San, F. Bozza as Ashigaro, and Grace Forester and Gordon Chenet as the two young lovers. Tamaki Miura was the outstanding figure in the excellent little opera, singing beautifully and making the part very pathetic.

An interesting recital was given by a group of Edward B. Fleck's young pianists on December 2. All showed the musicianship and thorough foundational training characteristic of the Fleck pupils. Incidentally, Edna Hurd, newly-elected Supervisor of Music of the Public Schools in Buffalo, N. Y., received her training with Mr. Fleck.

Franklin Hornaday, tenor, has been engaged by the Publix Theater Corporation for a ten weeks' tour, which opened in Kansas City, November 29. He sings a special prologue to each performance. Mr. Hornaday studied exclusively with John C. Wilcox of Denver.

Another young Denver musician who is making good is Benjamin Edwards of the Denver College of Music, who has been engaged for the vocal and theory departments of the College of the Pacific, Stockton, Cal.

Riccarda Forrest, violinist, most of whose training was accomplished with Josephine Trotter is travelling for the entire season with the Portia Mansfield Dancers as violin soloist and musical director.

J. Allen Grubb, tenor whose sterling local operatic performances are well known, has been engaged to teach two days a week at the State Teachers' College at Greeley, Colo. Mr. Grubb sang the tenor parts in the Messiah at the State University, Boulder, on December 10, and also at the Wyoming State University, Laramie, December 19. J. T.

Leginska with the Boston Philharmonic

The recognition which Ethel Leginska has obtained since becoming conductor of the Boston Philharmonic is a thing which is not readily acquired by many musicians. Both the public and critics of Boston have acclaimed her. Following the concert of November 21 the Boston Globe stated in part: "Yesterday Leginska conducted a remarkably brilliant performance of Rimsky-Korsakoff's Scheherazade, in which the climax in the last movement was played with

extraordinary dramatic power. This performance alone would suffice to prove that Leginska has real and great talent as an orchestral conductor." And again Miss Leginska brought praise to herself at the conducting of the orchestral concert on November 29 when the same paper commented: "Before an audience which well filled the auditorium of Mechanics building yesterday, Miss Leginska conducted the fourth of the Boston Philharmonic concerts. . . . The novelty was Leginska's own composition, the funeral march from Quatres Sujets Barbares. The title of the suite, the reference to Ganguin and the characterization as a funeral march are all justified by the exotic composition. . . . It is an extremely moving and impressive piece. Miss Leginska conducted it with fine discrimination and a good bit of subtle shading. The final number, Tchaikowsky's well known Marche Slav, went with a riot of enthusiasm and electricity and fairly swept the audience off its feet." At this concert Miss Leginska was also the soloist, and the Transcript said of her work: "There is something most exciting in merely watching Miss Leginska as soloist in a concerto of which she is also conductor. Her conducting under such complication is as definitive and as capable as at any other time; her performance at the piano is as distinctive and as sensitive as one has come to expect from her. She is an unusual person and accomplishes the impossible with an unrecognizably small devaluation of artistry."

Nicholas Karambelas to Present Pupil

Nicholas Karambelas, whose studios are in the Metropolitan Opera House and who is recognized as a successful artist and teacher, will present an artist-pupil, William Feinberg, next March, both in Newark and New York.

Master Feinberg, who boasts of fifteen years, is a violinist who has evoked considerable comment on his excellent playing. Typical of the comments which the young



NICHOLAS KARAMBELAS

artist has received is the following from one of the Jersey City papers which states: "William Feinberg, who recently played at the Waldorf-Astoria, and is fifteen years old, belies his age. He is one of those imbued with the same genius found in the playing of Elman and Heifetz, and with more expert training, which he is at present receiving, he should become as famous as either of the above named."

Another item which speaks of several pupils of Mr. Karambelas reads: ". . . Their teacher is Professor Karambelas, noted as an interpreter of Sarasate's exquisite masterpieces. Mr. Karambelas himself is a true artist. His Amati violin is a fit vehicle for his music."

Master Feinberg, who has at his command a clean technic, rhythm and interpretation among other numbers will play the Kreisler Liebesfreud, the harmonious concerto by Mendelssohn, a Handel sonata, the Sarasate Gipsy Airs, Schubert's Ave Maria and d'Ambrosio's Canzonetta.

Recently a MUSICAL COURIER representative heard some of Mr. Karambelas' pupils play at his studio. Those who participated were Henry and Sidney Schneider, William Feinberg, Beatrice Vasselakos and Benny Torieck. These young aspirants all showed a good foundation, sound tone and instinctive appreciation of music. There was also good bowing, limber wrist work and firm fingering. It is evident that Mr. Karambelas pays strict attention to details besides being a most enthusiastic lover of his art.

Dr. Carl Gives The Messiah

Under the skilled direction of Dr. William C. Carl, the Christmas portion of The Messiah was given at the First Presbyterian Church, New York, on Christmas Eve. It has been Dr. Carl's custom for some years to give frequent performances of the standard oratorios with the forces regularly under his command—his large choral choir, and quartet of soloists, namely, Grace Kerns, soprano; Amy Ellerman, contralto; Ernest Davis, tenor, and Edgar Schofield bass. It was with this same excellent, efficient and experienced body of singers that The Messiah was given, and on this occasion the choir was augmented by a portion of the choir of St. Bartholomew's Church. The rendition of Handel's great music was up to the standard always maintained by Dr. Carl, who directed and played the organ part as well. The tonal balance of the chorus was admirable and the interpretations vivid and dynamically effective. The work was enjoyed by a very large audience.

Hughes Plays in Rochester

The Rochester, N. Y., press accorded to Edwin Hughes, pianist, a full measure of praise after his appearance on November 27 in that city. The Democrat-Chronicle said: "Mr. Hughes has a brilliant and energized manner of playing; he builds his interpretations dramatically, and has the means to back up his ideas. His Chopin was very well played, with virile forcefulness and exactness to the full of the instrument's sonority. In passage work calling for clarity and quality he played with both."

The Abendpost wrote: "Edwin Hughes proved himself to be a splendid pianist. Among other numbers may be mentioned the enchanting Wiener Blut Waltz of Strauss-Hughes, which was given a perfect performance."

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WASHINGTON, D. C.

WASHINGTON, D. C.—That the Washington Opera Company is to be reckoned with in the field of its endeavor is hardly a subject affording a negative expression of opinion if due consideration is accorded one production, that beginning the current season, December 6. Edouard Albion, director of the organization, put in a hard summer and busy fall seeking his talent and finally assembled a cast sufficiently capable of presenting Tchaikowsky's Pique Dame in a first class manner. The visiting artists were brought from Europe as well as from musical centers throughout this country with a resulting total effect of no small proportions. The fact that, save for a few scattered performances by the Russian Opera Company a couple of winters ago, this particular staging has been absent from the boards of American opera houses since the Metropolitan's offerings of 1910, added a large measure of interest to its revival of local territory. A notable audience, reflecting the diplomatic, congressional and military aspect of Washington's social life, gathered in increased numbers for the company's winter debut and evinced unusual interest to the point of both manual and vocal approbation.

Little comment upon the score is necessary. There are some very gracious spots to be found in it surrounded by some most unlovely ones. It drags because of a libretto containing acres of material that could be happily dispensed with. These encumbrances added no whit to the story and burdened the composer unnecessarily. Just why Tchaikowsky retained so full a book is not understood unless it be ascribed to filial devotion, his brother having handled that portion of the opus. At any rate the tone picture is good, and in most parts replete with the composer's familiar musical thoughts. By and large it is quite bearable, with discreet cutting. The chief leads were given to Dmitri Smirnov, singing Herman, and Elena Rakowska, appearing as Lisa. Mr. Smirnov was brought over from Paris for this occasion and delivered himself as a real musician should. He received consistent applause and demonstrated a complete knowledge of his role, an intriguing legato style and an unlimited ability to color his tones. He undeniably ranks with the best of the Slav tenors. Mme. Rakowska, in private life the wife of Tulio Serafin, came to these shores an unknown quantity, save for an elaborate European reputation. She is without a doubt a soprano in possession of extensive qualifications. Her voice is tremendously powerful, sweeping in range, and full of subtle charm. She handled her part with the easy swing of one grown used to it, reaching the climax in the second scene of the third act. There were many recalls and many flowers. To Ina Bourskaya is awarded the prize for the most perfect synchronization of singing and acting so far witnessed in any production of the company to date. Her delineation of the small role of the Countess was superb and the few measures allotted her in the score were beyond any point of criticism. Ivan Ivantsoff was happily cast as Yeletsky, rounding out his splendid ability as an actor with some gorgeous examples of interpretive vocalism. The same can be said of Ivan Steschenko who filled the dual parts of Tomsy and Plutus. Dudley Marwick, having only a minor assignment as Narumoff, displayed qualities, however, that stamped him an exceptionally desirable member of the solo section. Leon Kartavy, portraying Czekalinsky, proved a suitable running mate for Mr. Marwick. Eugenie Fonariova indicated well her musical knowledge in taking charge of the music assigned to Pauline and the Shepherd. Helen Sheridan covered the role of the Shepherdess, while Mary Apple, Adolph Turner, Ottilie Corday, Phebe Gates and John Kiernan satisfactorily managed the parts of Gouvernante, Festordner, Masca, Katherine, and the Boy Sergeant. Vittoria Serafin, daughter of the prima donna, appeared as the Angel in the pageant of the second act and also as the leader of the little girls in the first section. The scenic effects were not overly pretentious though filling the immediate needs of the organization. The costuming on the contrary was lavish and brilliant in the extreme. The choral work, done in Russian, was suitably equalized, slightly lacking in power, but overbalancing this with careful attention to pointing their tonal utterances. Jacques Samossoud was at all times an orchestra leader of the first rank. His men responded in excellent spirit and gave him a full measure of their co-operation. He was fortunate in having the assistance of Moes Zlatine who trained the choruses, Bernard Cantor who directed the staging, and Paul Tchernikoff who produced the ballet. This last was as charming as it was beautiful and much praise is due Mr. Tchernikoff and his assistant, Elizabeth Gardiner, for their proficiency, originality and good taste. The performance was repeated at the Lyric Theater at Baltimore on the following night and with equal success. T. F. G.

Gray-Lhevinne at Bethlehem Again

On November 22, Gray-Lhevinne gave her fifth recital under the auspices of the Bethlehem Community Artists Series (following in the series the recital of Werrenrath). An audience that well filled the auditorium was charmed by the gracious and subtle personality of Gray-Lhevinne, who made the concert most informal with short, pithy conversational comments before each composition. She is most clever in her deft manner of creating atmosphere.

Gray-Lhevinne, having appeared in Bethlehem last season, has many admirers there, so this year a series of five recitals was engaged to meet the popular demand. The paid admissions show that 4,415 persons heard Gray-Lhevinne in the city. The Bethlehem artists series this season includes Werrenrath, Gray-Lhevinne series of five, Margarita Sylva and the Letz Quartet.

Samoiloff Public Class Lessons

At Wurlitzer Auditorium, December 22, five artist-pupils of Lazar Samoiloff were heard in operatic excerpts and songs, this being the first of a series of public class lessons which anyone may attend. With Kostelenetz playing splendid accompaniments and Maestro Samoiloff directing, the pupils make a professional entrance on the stage, and are publicly criticised for anything inartistic. There is a most friendly and impromptu spirit about it all, which conduces toward ease, poise, and singing. Mr. Samoiloff frankly courts criticism of his methods and the results he obtains; certainly there was little to criticise, but everything to praise in the hour of vocal music presented by Ruth Agee, Edna May Hamilton, Naomi Hoffman, Gladys St. John and John Uppman.

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ACROSS THE COUNTRY

Bangor, Me.—New officers just elected for the Eastern Maine Festival Association are: president (re-elected), Clarence C. Stetson; vice-president, Adelbert W. Sprague; secretary, Wilfred A. Hennessey; treasurer, Sarah P. Emery; executive committee—Frank R. Atwood, Wilfred A. Finnegan, Harry W. Libby, William McC. Sawyer, Louis C. Stearns, and Mr. Stetson; directors—Frank S. Ames (Machias); Frank R. Atwood, Albert E. Bass, Franklin E. Bragg, Lyman Blair (Greenville); E. L. Cleveland (Houlton); Harry L. Crabtree (Ellsworth); Sarah P. Emery, Henry B. Eaton (Calais); Wilfred A. Finnegan, A. Langdon Freese, Fred A. Gilbert, F. E. Guernsey (Dover-Foxcroft); Edwin M. Hamlin (Dover); Wilfred A. Hennessey, Harold Hinckley, Harry W. Libby, Walter J. Rideout (Dover-Foxcroft); D. W. Rollins (Dexter); William McC. Sawyer, Adelbert W. Sprague, Louis C. Stearns, Clarence C. Stetson (Bangor); Walter E. Sullivan (Brewer), and W. H. Waterhouse (Old Town). L. N. F.

Birmingham, Ala. (See letter on another page.)

Boston, Mass. (See letter on another page.)

Buffalo, N. Y. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Danbury, Conn.—Under the auspices of the Afternoon Musical Society, Stuart Ross, pianist, gave an enjoyable recital in the Hotel Green. He was assisted by Irene Malaspina, soprano of Danbury, who gave two groups of songs with Mrs. Robert Fox at the piano.

At the annual luncheon of the Baptist Missionary Society, Mrs. George L. Taylor, Jr., contralto, sang *Sing to Me Sing* (Homer) and *The Star* (Rogers.) Mrs. Albert Purdy was her accompanist.

Hansel and Gretel, with Charles R. Cronham, conductor, was given a splendid performance at Concordia Hall. This was the annual subscription event of the Afternoon Musical Society and drew a crowded house. The roles were sung by Theodore Webb, Mary Potter, Sally Spencer, May Korb and Maria Allen. The committee in charge, Mrs. William McPhelemy, chairman; Mrs. George E. Bolles, Mrs. Henry E. Northrop, Mrs. George L. Taylor, Mary Holby and Kathryn Lane—is pleased with its success.

At the November meeting of the Connecticut Council of Catholic Women, the soloists were Louise Clerici, Jeannette O'Brien and Marion Durkin, soprano, and Mrs. Dennis Durkin, contralto. Marion Drumm gave an interesting account of her audience with the Pope.

Mrs. George L. Taylor, Jr., contralto, and Fred Johnson, bass, were the soloists at a special Vesper service recently held at St. James Episcopal Church.

An enthusiastic audience greeted several artists new to Danbury at a concert in the Empress Theater. Cantor Martin Polinsky, of the new Jewish Center, Baroness Nina Martini, harpist, and Vladimir Dubinsky, cellist, were the

outstanding figures of the afternoon. Jennie Cree Gregory, of Danbury, directed a mixed chorus of sixty, and was also heard in a group of three lyric soprano numbers.

Richard Crooks, tenor, was the first attraction of the season in The Women's League Series at Concordia Hall.

Agnes Lane McNamara, soprano, accompanied by Kathryn M. Lane, sang *Ah, Fors e Lui* from *La Traviata* and *Only a Rose* from the *Vagabond King* at the luncheon of the Afternoon Musical Society at the Ridgewood Country Club. At the close of the luncheon, Mrs. George L. Taylor, Jr., contralto, assisted by Mrs. George Crofut, pianist, and Frances Hatch, violinist, gave in costume a group of Indian songs.

Clyde Burrows, baritone, was heard in a recital in the Baptist Church. Emil Polack was at the piano.

The students of the Danbury Normal School gave a faculty tea at the school. Mrs. George L. Taylor, Jr., contralto, and Mrs. George E. Allingham, pianist, furnished the program.

At the first study meeting of the Afternoon Musical Society, held at the home of Sarah Sherman, the soloists were Mrs. Edgar Wheeler, contralto; Frances Hatch, violinist, and Mabel Mattson, pianist. E. B. T.

Detroit, Mich.—Two dozen pupils of Kenneth N. Hart, pianist, who studied at the New York School of Music and Arts under Prof. Riesberg, gave an interesting recital at the Book-Cadillac Hotel, December 15. Works ranging from simple to very difficult were performed by the young pianists with credit to their teacher. M.

Denver, Col. (See letter on another page.)

Detroit, Mich. (See letter on another page.)

Forest Hills, N. Y.—Under the auspices of the Forest Hills Choral Club, a concert was given at the Community House on December 10. An interesting program was presented by a chorus of sixty-five, with Alfred Boyce conducting, and Rosa Low, lyric soprano, and Benno Rabinoff, Russian violinist, appearing as soloists. Sidney Lowe and Ina Grande furnished the piano accompaniments. T.

Lewiston, Me.—The second concert in the Philharmonic Club Series, by artists from the Boston Symphony Orchestra, was held at City Hall and very well attended. Paul Shirley, who arranged the series, gave an interesting talk about each composer on the program. The artists comprised a string quartet, whose personnel included Fernand Villos, first violin; Pierre Meyer, second violin; Georges Fournel, viola, and Alfred Zighera, cello. They played with perfect unity, smoothness and exquisite finish. Howard Goding was the pianist of the evening and created a sensation with his extremely brilliant playing. The first concert in this series was a demonstration of the viola da gamba and viola d'amore, Mr. Shirley playing the latter instrument, and Alfred Zighera the former. Both of these older instruments were delightfully played and the program was perfectly fitted to the period. Doris Emerson, young Boston soprano, was the soloist and was warmly received.

Frye Grammar School gave a delightful operetta, *Cinderella in Flowerland*, at City Hall, at matinee and evening performances to large audiences. Several hundred children



DOROTHY HELMRICH.

Australian contralto, who has had great success in England and on the continent and is known as an exceptionally fine recital singer, makes her debut in New York on January 12. Miss Helmrich was chosen to give the first performance of Arthur Bliss' vocal rhapsody at the International Music Festival at Salzburg, accompanied by a specially picked orchestra conducted by Ansermet.

took part. The performances were delightful. W. M. Cullen, the principal, coached the operetta, and Ellen Mc Donough, assistant music supervisor in the schools, was accompanist. The school cleared over \$700. L. N. F.

Los Angeles, Cal. (See Music on the Pacific Slope.)

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She displayed a beautiful voice, round and full, which she used with dramatic power. Her talents had free play in a great variety of songs.

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department, Luther Mott, Wilma Batchelor, Stanton Fiedler; piano department, Vera Wager; expression department, Pauline Wilson; normal art department, Dolores Gaston; violin department, Laurin Frost.

Luther Mott gave his initial recital before a Lindsborg audience recently. The program was of high merit and Mr. Mott displayed fine vocal resources. His diction in the English and modern languages is excellent and his interpretations show marked artistic ability. Arvid Wallin furnished splendid accompaniments.

Riccardo Martin, assisted by Cleora Wood, soprano, and Hubert Carlin, pianist, gave a recital in the College Chapel.

The Royal Welsh Male Quartet appeared in concert here. Moissaye Boguslawski, of Chicago, gave an excellent recital in the College Chapel. He has brilliant technic, fine musicianship and a likable personality.

Vera Wager and Stanton Fiedler took part in the Kansas Teachers' program at Hays.

Roy Underwood, a graduate of Bethany College, received a Juilliard Fellowship this year and is studying with Oliver Denton of New York City.

Lila Pihlblad took part in a benefit concert in Chicago, recently given under the auspices of the Augustana Hospital, playing the Grieg Concerto. She finished the degree course in piano at Bethany recently.

Moscow, Ida.—Every university in the Northwest has a band, but one of the best is that of the University of Idaho, whose leader is Prof. David Nyvall, Jr. He has been in charge of the band for three years, came from Chicago and has made it a splendid aggregation, playing some of the best music. This university has about 3,000 students, and the band has not only been a credit to it but also helped the university by its splendid work.

Newark, N. J.—Felix Fuld, vice-president and general manager of L. Bamberger and Co., has purchased fifty season tickets for the Sunday afternoon concerts of the New York Philharmonic Society at the Metropolitan Opera House and has offered them to the employees of the company at half price. A course of lectures, preceding each concert, has been arranged for, given by I. A. Hirschmann, assistant advertising manager of the company, who is an experienced musician.

Maria Jeritza, with the assistance of Maximilian Rose, violinist, and Emil Polak, pianist, gave an interesting program at the Mosque as one of the series of concerts being given for the benefit of the crippled children's fund of Salaam Temple. Mme. Jeritza's beautiful person and lovely voice received the acclaim that this distinctive combination deserves.

The New York Symphony Orchestra gave a concert at the Mosque recently to a large audience, having as its soloist Anna Case, soprano, who thrilled her audience with her appealing voice. Walter Damrosch led his men through a delightful program, displaying his usual mastery and skilled musicianship. His hearers were delighted throughout the evening and were responsive and sympathetic toward all his offerings. The Newark Evening News said of him: "Mr. Damrosch is not a sensational conductor; but he can put pulse and bite and swing into a performance." Miss Case sang an aria from Tannhauser and a number of smaller songs which served to present the artist to distinct advantage. She sang with ease and brought particular charm to the individual interpretations of her numbers.

Chaliapin and his company came to the Mosque Theater and gave an enjoyable performance of Rossini's Barber of Seville. Chaliapin's interpretation of Don Basilio left nothing to be desired either vocally or histrionically and he was accorded the ovation he deserved from the large sized audience. Rosina, interpreted by Elvira de Hidalgo, was well taken care of and the remainder of the cast in keeping with the high standard of the principals' performances. Eugene Plotnikoff conducted.

At the first meeting of the season of the Women's Association of the Temple, an interesting program of violin music was rendered by Carl Buhak of New York City, whose numbers were very well received by the large audience.

Rock Island, Ill.—The Fire Prince, operetta by David Stevens and Henry Hadley, was presented by voice students of Charlotte Anderson Warren, of the Fine Arts Studio at Washington School, before a large appreciative audience and it proved to be one of the most finished productions of this kind given by a group of students. The audience was most enthusiastic, and not only satisfied but surprised at the perfection of the performance. All the parts, both men and women, were taken by young women singers, and it was hard to tell which member of the cast was outstandingly best. Costumes were such as were worn at court, in gorgeous colors and quaint style, befitting the quaint, fantastic story of the operetta. The production has been repeated twice since the initial performance.

Operettas, ballads and Swedish folk songs were included on the program presented by Elsa Akerstadt, Swedish operetta prima donna, who gave a much appreciated recital in Moline, under the auspices of Thor Lodge, Ladies of Vikings. Her folk songs were decidedly the hit of the evening. All the numbers were given in Swedish.

The Tri-City Organists' Club opened the fall season with a vesper service at the First Baptist Church. Last year, and the previous winter, a similar plan of Sunday afternoon organ services was given by the club in various churches in the Tri-cities and interested a larger number of friends. A sermon, in keeping with the idea for the day, is given by the pastor of the host church. Chorale and Minuet, from the Gothic Suite by Boellmann, was one of the numbers especially well given by Ruth Carlmark, organist of Trinity Lutheran Church, Moline.

Arvid Samuelson, former head of the Augustana Conservatory of Music, was heard in recital at the Fort Armstrong Hotel. Since leaving the school he has been studying in New York City with such masters as Lhevinne and Godowsky, and much improvement was noted. The Brahms sonata, March by Prokofeff, Perpetual Motion by Weber, and La Campanella by Liszt were splendidly played. The simplicity and accuracy of Mozart's Pastorale Varié were strictly adhered to, yet the delicate laciness was sacrificed and the tones too bold. Sometimes an artist can add an original touch to a composition and bring out certain effects that add to it, but why bell-like tones should be added to the end of Chopin's Berceuse is still a mystery to those who know it so well. The work as a whole was played very well, but this "original" touch was a decided superfluity. The La Campanella was beautifully given.

Four rising young artists of Chicago were heard in joint



ERNEST DAVIS,

"the tenor of reengagements," has been secured for the season of opera which will be given by the Seattle Civic Opera Company, beginning in February, under the direction of Montgomery Lynch. This will be Mr. Davis' third season of opera performances in Seattle, Wash.

recital in the Fort Armstrong Hotel. Jascha Litwack, violinist, a member of the faculty of the Gunn School of Music and Dramatic Art, of which Glenn Dillard Gunn, pianist, teacher and critic of the Chicago Herald-Examiner, is the head, directed the program and was the principal artist presented. Avrum Matthews, operatic tenor, Sarah Richard, soprano, and Anna Drucker, pianist, pupils at the Gunn School, were presented at the same time, Miss Drucker played the accompaniments besides contributing piano selections.

Kindler Plays with Philadelphia Orchestra

Hans Kindler appeared as soloist with the Philadelphia Orchestra on December 6, and that he never has played better in Philadelphia than the two difficult numbers on this program—Ernest Bloch's Schlomo and Strauss' Don Quixote—was the verdict of the Public Ledger of December 7. In commenting on the Bloch work, the Public Ledger noted: "Last evening's performance was especially brilliant, or rather convincing in the sincerity of the interpretation and the richness of its dramatic and poetic feeling. Mr. Kindler, as a tour de force, played the solo part without notes, a remarkable feat in memorization." The Strauss composition was equally highly praised, the same paper stating, "There are many places, such as in the death scene of the Don, where great musical finesse is demanded; but in all of these dangerous places Mr. Kindler was at his artistic best. He was recalled many times at the close of each of the obligato numbers."

Unique tribute was paid the cellist in the Inquirer, by Linton Martin, who said that Mr. Kindler was more than soloist in the usual sense. "He was almost the whole show, carrying the stellar role in the two most elaborate offerings of the evening, either of which was the customary sort of cello feature . . . Don Quixote gave Mr. Kindler's apparently inexhaustible cello ample employment. . . . Mr. Kindler's famously big, broad tone has never been more alluringly lovely, standing out superbly against the often opulent orchestration of the Schlomo, which is music of compelling color and individuality. He was equally eloquent in the Don Quixote. The concert, though brief, was exceedingly substantial."

Marjorie Meyer Liked in Recital

Marjorie Meyer, soprano, was heard in joint recital with Nina Martini, harpist, on November 25, when she sang an aria and a group of songs. Regarding her singing, W. J. Henderson said in the Sun: "She is an artist of refined sensibilities and admirable taste. She has a good voice . . . her interpretations show unusual appreciation of the texts." Maurice Halperson in the Staats Zeitung commented thus: "Miss Meyer, being in superb voice, started with Massenet's great aria from Le Cid. Her tone development was simply beautiful. In a group of songs she unfolded all the beauties of each excellently rendered, well liked composition. She was prevailed upon to sing numerous encores which were the signal for ever renewed ovations."

Miss Meyer sang the same program at Georgian Court College, Lakewood, N. J., on November 14, and gave an intimate recital of English, French, Italian and German songs for the Washington Heights Musical Club in New York on November 18. On December 9 she was heard over radio station WOR, Newark, N. J., in connection with the Washington Heights Musical Club Chorus.

Althouse Is Given "Rousing Welcome"

Paul Althouse returned to Reading, Pa., recently to give a concert in his "home" city and was given a "rousing welcome," according to the Reading Times, which also states that "no singer ever in Reading received a greater ovation than that accorded Paul Althouse."

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La Fille de Madame Angot Pleases

One of the delightful musical attractions of the past week was a well staged and capably sung revival of Lecoq's comic opera, *La Fille de Madame Angot*, produced at the Jolson Theater by the French Opera Comique Company, so ably directed by E. Thomas Salignac. Mlle. Alny and Everard were cast as Mlle. Lange and Clairette Angot, respectively, with M. Servatius in the role of Larivaudiere, and M. Foix as Pomponnet.

La Fille de Madame Angot belongs generically to the Gilbert and Sullivan school, with a typically Gallic twist. The theatrical part of the operetta is of the burlesque variety, with many absurd situations provocative of laughter. There were many lyrical passages such as Pomponnet's song, *Elle est tellement innocent* (She is so innocent) and the male chorus, *Quand on conspire* (When one's conspiring), reminiscent of the Policemen's chorus in the *Pirates of Penzance* (Silently on Tip-toe Stealing), and some of the solo offerings of the feminine principals. *La Fille de Madame Angot* makes a fascinating evening's entertainment, but for the French student it would be well to acquire a libretto as an aid to understanding the verbal interchanges, as the French used is entirely of the rapid-fire variety.

At the Mark Strand

The bill for the week of December 18 at the Mark Strand, New York, proved to be an excellent one from start to finish. The orchestra gave a fine rendition of selections from the ever lovely *Bohème* by Puccini which the audience liked; then came the usual topical review and Joseph Plunkett's frolic, particularly effective this week. Pauline Miller, looking charming in an old fashioned white and blue gown, against one of the loveliest settings Henry Dreyfuss has yet provided and made so because of its simplicity and color scheme, sang *The Waltz of Long Ago* by Berlin, in a sweet clear voice, after which the ballet with Mlle. Klemova and Nikolas Daks, to the strains of the immortal *Blue Danube*, danced a charming little number—the general effect meeting with spontaneous applause. Unique, too, was the setting for *A Little Bungalow*, also by Berlin, sung by Estelle Carey and Charles Messenger, soprano and tenor. Surprised, to say the least, was the audience when the top came off the bungalow to disclose the Strand Male Quartet as tramps, who joined in the chorus effectively. There were also the ten original London Palace

Girls, who certainly can dance, and also another unique ballet, *Clowning*, with Feon Vanmar and Leonard Workman. The feature picture, *Richard Barthelmess in The White Black Sheep*, was interesting but not to be classed among the finest films we have seen. *Ko-Ko the Convict* added a touch of comedy to the performance. In a word, the bill was up to the usual high standard of the Mark Strand.

Capital Programs at Capitol

The Capitol Theater might just as well be spelled Capital Theater, for each week one can count upon it that a capital program will be presented. From the opening number by the orchestra to the closing organ solo much attention is given to detail, to please the eye as well as the ear. Last week a stirring rendition was given by the orchestra to Liszt's brilliant first rhapsody, following which there was singing and dancing—classic as well as chorus dancing—and a beautifully played trumpet solo by Pietro Capodiferro, the program concluding with the usual organ solo. The cinema attractions included the feature picture, *Summer Bachelors*; *Trail of the Gods*, some magnificent views of Switzerland; *The Capitol Magazine*, and an *Our Gang* comedy.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

OPERA IN LONDON

K. D. C.—You ask about opera at Covent Garden. Announcement has just been made of a season of opera next spring. It is called a season, but it is absurdly short to be given so high sounding a title—only a few weeks in May and June, eight to be correct. As it is to take place during the London season, the fashionable people will be in town at that time and it will be part of the festivities. But it is useless to compare it with the season here, where all the best singers appear and the opera house is filled to capacity at each and every performance. Times change. We have made great progress musically, almost incredible progress when one looks back. Opera east, west, north, south, with every sort of musical event following closely. We appear to be a music loving nation.

SYNCOPIATION

D. W. T.—The definition of syncopation in the Dictionary of Musical Terms, is "The tying of a weak beat to the following strong beat." It is popularly believed that jazz would die a natural death were it not for syncopation. Some find it difficult to sing syncopated music, and when a pupil once was asked what was syncopation, she answered: "When you sing the note off the beat."

AMUSEMENTS

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Claussen "Cheered at Symphony"

Headed by the caption "Singer Cheered at Symphony," the following noteworthy press criticism written by the well known music critic, Redfern Mason, of the San Francisco Examiner, appeared in a recent issue of that paper: "When you have between eight and nine thousand San Franciscans applauding the Love Death to the top of their bent, you know that German opera is desired by the city with an earnestness that will not be denied. That is what happened last night at the Civic Auditorium. Julia Claussen had sung 'Traume' as an encore to Gluck's *Divinites du Styx* and had put her heart into it singing the noble 'study' for Tristan with deep fervor. For his last number Alfred Hertz played the glorious vespers, following it up with the Love Death, in which Mme. Claussen sang the beautiful final utterance of Isolde. Splendid in figure as a true daughter of the Vikings, the vocalist gave us Wagner's inspired music in a manner worthy of the subject. We forget the lack of scenery and, for the time being, felt that we were really assisting in the finale of Wagner's great opera."

According to the heading in the Phoenix, Ariz., Gazette, of December 7, "Julia Claussen Thrills Audience in Program of Pleasing Numbers." And a paragraph from the criticism itself reads: "Julia Claussen sang before an audience that refused to let her go. Again and again the gracious singer came back, each time weaving the web of her personality just a little bit closer as she gave her voice unstintedly."

The critic of the San Diego, Calif., Union decided after hearing Julia Claussen's performance as soloist with the Oratorio Society of that city recently that "the poise, the simplicity, and the heart appeal of this singer reveal why she is a great artist, and her lovely voice mirrors the spirit which animates it."

"The concert completely captivated a large audience. Revealing in the first phrases of her opening aria, *Voce di donna*, from the opera *Gioconda*, a golden mezzo-soprano voice, warm-hued, vibrant and of remarkably fine quality, the evening's program was one of progressive charm. Each new group of songs served to further entrench this prima donna of Metropolitan opera fame in the hearts of her listeners." Such was the paragraph that appeared in a recent issue of the Long Beach, Calif., daily paper after Mme. Claussen appeared there in recital.

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THE PICK OF THE PUBLICATIONS

Violin

Clayton F. Summy, Chicago

Joy of Spring, by Ethel Glenn Hier.—This is a simple little study which takes the violin up to the third position. The melody is quite graceful and will please pupils as well as their teachers. The piano accompaniment offers no difficulty.

White-Smith Music Company, Boston

Sylvan Shadows, by Charles Huerter.—A very graceful little melody, carrying the violin up to the sixth position. Most of the work is in the first position and approach to the other positions is so gradual that it will not be found difficult to the violinist of small technic. The piano accompaniment is also of moderate difficulty, although there are some arpeggios for the left hand which will demand skill.

Piano

Clayton F. Summy Company, Chicago

In Olden Days, by Otto Stahl.—A piano piece in minuet tempo, approaching about the second grade. It appears an interesting study in modulation with effective passages for the left hand.

Preludes For Young Pianists, by Florence A. Goodrich.—Mrs. Goodrich is one of the best known of all writers of music for children. A long time ago she gave out a system of teaching harmony by constructing harmonic melodies. This is still in evidence in these charming little Preludes. This book is intended for study purposes and there are numerous useful suggestions as to the methods of use.

Twelve Teaching Pieces For the Piano.—They are as follows: A Dutch Peasant Dance, by Leo Oehmler; Some Pixies Pass, Mary Dances and In a Swing, by Louise Rood Lutes; The Acrobat, Frolic of the Goblins, Tin Soldiers Parade, Valse, Scherzo in A minor, A Hike in the Woods, and The Jolly Picnic Party, by Elsie K. Brett; Valse Caprice, by Henri Smidt-Gregor, and In Chinatown, by Vivian Bard. Most of these are for students in the early grades. Valse Caprice is slightly more difficult, being perhaps in grade three or four. The Chinese Fancy by Vivian Bard will be shocking to reactionaries as it starts right off with those forbidden fifths. Leo Oehmler is one of the very well known writers of educational music, and it is pleasing to find his name again on a new work. He has here a pleasing little piece in waltz-time which the children will like.

DENVER, COLO.

DENVER, COLO.—E. Robert Schmitz, French pianist, is not unknown in Denver as he has held master classes here, and that he is a concert artist of the first rank was proven when he presented one of the finest piano recitals ever heard in this city, at the Auditorium Theater, under the local management of Robert Slack. Beginning with the Busoni transcription of the Bach Chaconne, which, under the magic of Mr. Schmitz's fingers was a Bach full of vitality, emotional beauty and charm, he played a Debussy group with all the authority of interpretation conceded to him in the works of his distinguished countryman; the Chopin sonata, op. 58, B minor, and finished with a brilliant group of compositions in the modern idiom by De Falla, Mjaskovsky and Liapounoff—composition full of color and piquancy, which Mr. Schmitz's virtuosity made intensely interesting.

A concert of unusual interest was given by the Russian Symphonic Choir in the Municipal Auditorium, under the local management of A. M. Oberfelder. Basile Klibalchich, conductor of this choir of twenty-two voices, has brought the ensemble to a remarkable state of perfection. Singing without accompaniment, they keep admirably to pitch, and the details of expression are worked out to a nicety. It was like a great pipe organ on which the conductor played at will, the deep, fundamental richness of the bass section being especially remarkable. The program was in three parts—sacred, classical and folk songs.

Will Rogers recently kept a large audience spellbound and in gales of laughter with his effervescent humor and sage observations on national and international affairs. The De Reszke Male Quartet was delightful in its selections, the Negro spirituals being especially appreciated, and was obliged to add four encores to the program. The ensemble is even better than last season. This was a Slack concert.

Blanche Da Costa, soprano, established a charming precedent in Denver musical circles by giving a morning musicale at the Hotel Cosmopolitan. That the innovation, as well as the artist, was popular was evinced by the size and enthusiasm of the audience. Mme. Da Costa is a delightful recitalist. She possesses the imagination, plus vocal control, to invest each song with an atmosphere and individuality peculiarly its own. The program was especially well planned and displayed the singers' beautiful, well-trained voice to great advantage. The interest of the audience centered chiefly in the closing group, which consisted of songs by Denver composers. Two of them—Dawn Ghosts by Horace Tureman, and To Eostia, by Pearl G. Curran (formerly of Denver)—are dedicated to Blanche Da Costa. Vergis' Mein Nicht, by Edwin J. Stringham, and I Heard a Bird, by H. Everett Sachs, were charming songs, but Mr. Tureman's Dawn Ghosts found the greatest success with the audience and had to be repeated. It is one of those flashes of inspiration which meet with instantaneous success. Assisting Mme. Da Costa was Florence Denny Morrison, pianist,

whose double number in the middle of the program was played with polished technic and convincing interpretation.

The seventh season of subscription concerts by the Denver String Quartet began in the late afternoon of November 27 in the Florentine drawing-room of Dr. and Mrs. James Waring's spacious home. The offerings on this occasion were the Beethoven quartet in B flat, No. 6, op. 18, and Anton Dvorak's quartet in C major, op. 61, and were admirably interpreted by the quartet. These four sterling musicians show the result of long playing together in a smoothness and unanimity of ensemble altogether pleasing. The personnel of the quartet is as follows: Henry Trustmen Ginsburg, first violin; Walter C. Nielsen, second violin; Wayne C. Hedges, viola; Frank John, cello.

Mrs. Edward MacDowell has just completed a series of morning classes held at the school of the Blanche Dingley Mathews Piano Work, Inc., for the interpretation of the works of Edward MacDowell, the proceeds going to the Peterboro Colony. Fifty local pianists attended these classes and were so enthusiastic over Mrs. MacDowell's authoritative suggestions as to the interpretation of her husband's music, and so impressed with the value and importance of the remarkable work she represents, that it was agreed to form a Denver unit.

Mary Marzyck of Denver was one of the six young pianists who won a scholarship recently at the Curtis Institute of Music, Philadelphia, and consequently has the privilege of studying with Moritz Rosenthal. Miss Marzyck received her entire training in Denver, in the studio of Edward B. Fleck.

Riccarda Forrest, young Denver violinist, who, although only eighteen, has already attained considerable prominence in the musical world, is traveling this entire season with the Portia Mansfield Dancers as soloist and musical director.

The recent Denver appearance of John McCormack was not ascribed to the local management of Robert Slack, nor was the Marion Talley concert to the Oberfelder management. Both concerts were enormous successes from every point of view. J. T.

Rosenthal's Ovation at Lambs' Gambol

Last Sunday evening, the musical guest of honor at the Lambs Club was Moritz Rosenthal. The occasion marked his birthday as well, and he was lionized affectionately and enthusiastically by the members and guests, among whom were Police Commissioner McLaughlin, Sir Allen Cobham, the aviator, John Drew, Milton Lackaye, De Wolf Hopper, and many other celebrities.

Rosenthal played his own fantasy on Strauss themes, preceded by Chopin's Berceuse, and was rewarded with a perfect tumult of approbation, many of the auditors climbing on their chairs to observe Rosenthal's fingers. He added to the excitement by playing as an encore, his own version of Chopin's Minute Waltz.

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